STAGE BROADWAY SCREEN

# VARIETY

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# FREE 'AD' FILM FOR HOMES

## MARION TALLEY EARNED $334,892 IN CONCERT—TILT WITH MANAGER

### Impresario Coppicus Suggests She Retire for Further Study—Wrote K. C. "Star"—Girl Incensed and Answers—Met's and Discs' Income Additionally

Kansas City, Feb. 7.

When F. C. Coppicus, New York concert impresario, who has been managing Marion Talley's concert engagements since the spring of 1926, wrote to the Kansas City "Star," giving the net earnings of the young diva, under his stewardship, as $334,892, and stating he had suggested that she retire for a year or so to study, he stirred things up.

Miss Talley, in reply, wired the same paper she was much incensed with Coppicus' action and that the

(Continued on page 57)

## EAT IN SEATS AT MARATHON GUILD PLAY

### Standees Get Rest During Hour's Intermission of 'Strange Interlude'

That nine-act play of O'Neill's "Strange Interlude," the Theatre Guild production at the Golden, New York, fooled the talent by attracting standee trade last week. These standees went the full route, from 5:15 o'clock until the final curtain, with an hour out for din-

(Continued on page 63)

## Ushers' Union in N. Y.; To Protect Feet

An ushers' union is being whispered of in New York. Promoters are keeping their activities an absolute secret. Many theatres employ boys and girls too young to know much other than ushering and not expert at that.

One of the most stringent rules, if the union comes off, will be that no customer can step on a union usher's feet.

### That's How Bad

"Business bad last week," says one feller.

"How bad," said the other.

"Grosses on the tablecloths at the Astor fell off forty millions."

## UNION STAGE HANDS WITH AUTO SHOWS

A new wrinkle among stagehands and m. p. operators in New York is employing union stagehands and operators for the automobile displays being made by some of the manufacturers.

The makers of Chevrolets have two units, each to ballyhoo the new Chev cars, and with each goes a three-man crew, carpenter, property man, and electrician. Each is an I. A. man and carries a yellow union traveling card.

Use of the spotlights and flood are in greater demand than ever with the automotive interests, also strong for all sorts of special, fancy and ballyhooish illumination.

## Town's Stageless Stigma; Local Men Plan Building

Sioux Falls, S. D., Feb. 7.

Dissatisfied over the inability of the city to obtain amusements has prompted organization of a local syndicate which will build a combined theatre and office building. Negotiations are under way with prospective lessees of the theatre.

Some weeks ago the town was left without a stage and felt that such a reputation was too damaging to be maintained. Local business men will underwrite the cost of the new building.

### "LIVING TRAILER"

"Living Trailers" are being used to herald future engagements of "The Jazz Singer."

The new trailer is in the nature of talking announcements and comment, instead of the printed matter. Scenes from the feature are cut in to accentuate the spoken word.

It is a part of Vitaphone.

## ADVERTISER'S MASKED EFFECT

### 16m. Size on Home Projectors—110,000 of Latter in Country Now—Mastbaum Company Running Behind on Orders — Attendance Average 30 People in the Home Per Showing

### ON U. S. LINERS, TOO

Taking commercial advertising into the home via film and free of charge is developing to important proportions.

It's being done on 16m. stock and the Stanley Advertising Co., belonging to the Jules Mastbaum Estate, is after it strong. A feature of the service to the advertiser is that besides the home the film, on standard stock, has been crashing the ocean liners of the U. S. Lines.

The basic idea is that the subject cannot be too strongly saturated with laudatory adjectives concerning the product. Film is made to run off as an inside glimpse on big industrial concerns and is offered to the home through a mailing list and dealers handling 16m. product throughout the country.

According to a member of the

(Continued on page 41)

## $150,000 PROFIT ON "MARCHETA"; COST $50

### Jerry Vogel's Suit Against F. Sheridan Reveals Unusual Details of Big Hit

"Marcheta" earned more than $150,000 net profits for Frank Sheridan, according to Jerry Vogel's accounting suit, which comes to bat as soon as Sheridan, now acting in pictures on the coast, can be brought to New York for the trial. Sheridan contends he is tied up in pictures, having been on the west coast ever since Vogel, who is now with the

(Continued on page 41)

### Radio's B'way Chat

The first chatty Broadway column has been booked for the WMCA McAlpin station. Clifford B. Orr will repeat every morning the gags and gossip of the street.

Strong stuff for breakfast.

## LOOP'S NO-PARK LAW KNOCKS DAYTIME THEATRE BIZ FLAT

### Loop Merchants Protesting—No-Parking Until 6:30 P. M.—Chicago's Neighborhoods Supply All Wants—Worst Business Blow for Downtown Chi

Chicago, Feb. 7.

With Chicago neighborhoods independent of the Loop for amusements, legit excepted, the current no-parking law has proven the severest blow ever dealt Loop theatres. In effect until 6.30 p. m., this law has knocked daytime business flat.

Matinee trade, always weak, could ill afford the additional burden. Proof of the law's heavy toll in Loop business is additionally shown in that the city's largest mercantile houses have pleaded

(Continued on page 41)

### No Stable for Horse

Vonceil Viking, who left New York in January to ride horseback to the Pacific coast as a publicity stunt for Universal, met difficulties in the effete east. She could not find stables to park her steed and was twice knocked off the horse by automobiles.

## DEMAND EXPECTED FOR ILL. "TALKING" SONGS

Los Angeles, Feb. 7.

Song writers will have to develop a new technique in writing songs if they want to cash in on the fabulous screen rights to the new talking pictures.

Many of the producers now producing short sketches of 10-minute periods synchronizing sound with action, may soon find the public demanding illustrated songs to be made in the same fashion.

## "Captive" in Balto. Stock

Baltimore, Feb. 7.

Broadcast in billing as "first time outside of New York," Baltimore gets a look at "The Captive" this week at the Auditorium. This play from the French, which was stopped in New York last season, was staged by the Edwin H. Knopf repertory company, in the house on an indefinite date.

The organization started slowly but has built until last week, when Knopf brought Ann Davis from New York for "The Outsider," in which she had scored here before, and business took a spurt.

House is scaled at $1.50 top. Last week it grossed over $6,000, big for capacity and scale.

### Milk Can Hideaway

St. Albans, Vt., Feb. 7.

Border liquor runners are trying a new game to get the stuff through to New York. Now they water the milk and submerge the bottles in the cans.

In a shipment of milk last week customs men took 14 bottles of Scotch from the cans.

## MOVIETONE IS UNDERSTOOD OUTDOORS

### Successful Experiment in Open—Heard Within 200 Yards

Fox's Movietone in experiment has been heard in the open air, within a radius of 200 yards, is the report. The sight and sound device was clearly understood.

There is nothing said as to Movietone's sight portion being thus exhibited out of doors.

It's the first time a "talker" has carried its tone clearly in the open. The 200-yard radius is about the distance of three ordinary New York city avenue-front blocks.

What commercial use, if any, the

(Continued on page 62)

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

# LONDON AS IT LOOKS

## By HANNEN SWAFFER

London, Jan. 20.

Gertie Lawrence's marriage, divorce and re-engagement is one of the most striking curiosities of my journalistic experience.

For years, scores of people knew that her husband, a man she had married years before, was still an obscure stage manager on tour, while she bathed in the light of—well, you know how, when, on a stage, you make noises with your mouth and grimaces with your eyes, you are more talked of than Madame Curie or the Pope of Rome.

### The Great and the Obscure

In America, particularly, Gertie blazed in a sea of glory. Yet, time after time, I have known city editors try to find her husband in some unknown revue, in some obscure town, to ask if the divorce was coming off. Usually, they could not find him.

Then, one day, there appeared in the evening papers a mysterious divorce case—the sordid story of a young actress who had married a man in a position of authority over her in the theatre, a man by whom she had a child, but who had failed to support her.

It was obvious to anyone who knew the theatre that it was Gertie Lawrence, for, although the husband's surname was given as "Francis Xavier Howley, known as Gordon," this was obviously a clever way of using the words "Francis Xavier Gordon-Howley," as the husband's name was given in "Who's Who in the Theatre." It was said in court that the woman asking for a divorce was an actress, but her stage name was not mentioned.

### The Clean-the-Papers Campaign

Now, in order to clean up the divorce reports of the "News of the World" and the "Empire News," two newspapers given to frankness concerning judicial proceedings which have shocked every stage visitor to London—"You talk about our Yellow Press," they have said, "but what about yours?"—a law was passed last year restricting the evidence published in divorce cases.

What its exact meaning is still puzzles Fleet Street. Newspaper editors wondered whether they would offend the court or not if Gertie Lawrence's name was mentioned, so they all left it out, although it seemed to me obvious that no English judge would insist on the suppression of a stage name, the publication of which might be essential to the administration of justice.

### London News From New York

Then, three days ago, the London representative of a famous New York paper called me up and said, "Do you know Bertrand Taylor, who is said to be marrying Gertie Lawrence?"

"Yes," I replied, "she introduced me to him. But you understand she cannot very well be engaged to him because she will not be free from her previous marriage for five months. We should not publish such a story over here. There is a rumor that Marie Lohr is going to marry Edmund Gwenn, but her divorce is not through either. However, if you publish the Gertie Lawrence story in New York, it will be cabled over here, and then the London papers will publish it."

### How the Divorce Became Known

Exactly what I prophesied happened—and more than that. Under the story of the engagement, as cabled from New York, both the "Daily Mail" and the "Daily News" published an abbreviated version of the divorce case, the real meaning of which they had both suppressed exactly a month before!

Now the extraordinary thing is that both Bertrand Taylor and Gertie Lawrence were in London, not in New York and that the story told by Taylor about his engagement was cabled from London to New York, and then from New York to London, before a fact which I had known for weeks could see the light of day.

### When They Hate Publicity

Then, the next morning, in interviews with the London evening's newspapers, Miss Lawrence was indignant that people were enquiring into her private affairs!

Stage stars do not understand that they cannot be private people one minute and public people—if there are such people—the next. If they like it to be known that they were at Ciro's Club last night, they cannot very well mind if a reporter says who they were with.

Frankly, why all this fuss is made about revue actresses, I cannot understand. Most of them are quite plain, when you see them in the street. Nearly all of them possess little more than the rudiments of conversation. Personally, except for one or two, I always keep out of their way.

### Lonsdale's Abandoned Play

Well, Freddie Lonsdale has done it again. Alfred Butt has abandoned his scheme to produce "Foreigners," the new Lonsdale play, because "Foreigners," the new Lonsdale play, is not ready. Tallulah was to have been in it, and all that sort of thing—you know, hectic women screeching on the first night, and "Dear me, how wonderful she is!"

I met Freddie and Tallulah last Friday, when he was going off to finish the end, where I suppose a man said, "I love you," and Tallulah replied, "I shall love you always." But Freddie could not do it.

"Foreigners" will not be staged.

### Butt's Second Disappointment

The last time I had a long talk with Alfred Butt, he was just recovering from the fact that Freddie Lonsdale, after promising to write for him a musical play to follow "Rose-Marie," at Drury Lane, could not find the end. Alfred was very angry.

"I cannot sue him," he said, "because the jury would take the author's side." Freddie's reply, of course, was "If an author cannot finish a play to please himself, what is the good of it to a manager?"

This is true, but why do managers contract to produce plays that are not written?

### It saved Al Woods Money

Al Woods was quite cynical, when I spoke to him about it.

"Lonsdale once promised me 'On Approval'," he said. "As he could not finish it, I did not get the play. Then, when he finished it, Charles Dillingham got it. So I saved $50,000.

Perhaps Alfred Butt has saved $50,000 again this time. Perhaps not.

### The New Kine-Variety Boom

When I had lunch with Sir Walter Gibbons yesterday, he was full of his new scheme, which is nearly completed, by which, in a few months, he will control 100 kine-variety theatres, stretching from Edinburgh to Paris. Sixty have already been bought and a vast invasion of American dollars has been forestalled.

Walter always amazes me. He is a quiet slow-thinking man, at whom many people laugh behind his back. Yet every now and then he comes out with some extraordinary scheme, which he was thought out for months, and then completes in a few days.

He started life humbly. Now, he dines with the King of Spain.

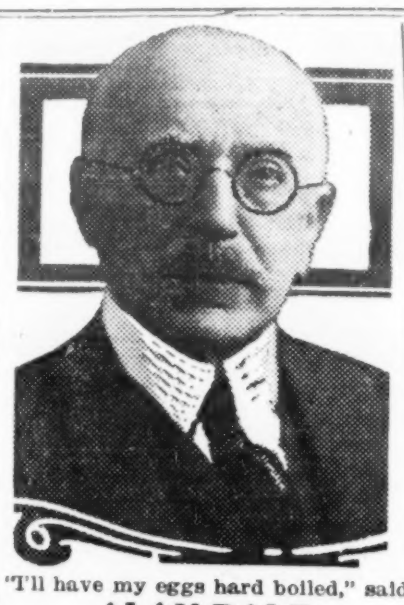
### Two More Critics Barred

Robert Loraine barred both James Agate and Hubert Griffith from the first night of "The Dance of Death," Strindberg's gloomy play.

"Why didn't he bar me instead of you?" I asked Griffith yesterday. "Oh, he'd be afraid to bar you," said Griffith. "No, he wouldn't," I said. "I slated 'Cyrano' more than you did. Perhaps I deserved it. Two to one bar one." "Oh, but you praised his acting and slated the play," replied Griffith. "I praised the play and slated his acting. That's different."

Of course, if I were Robert Loraine, I would bar everybody, especially myself.

Now Robert is one of our finest actors, but, like me, he loses his temper when other people are fools. I like him.



"I'll have my eggs hard boiled," said
**ALAN DALE**
(above)
Dean of American dramatic critics, probably thinking of
**HARRY ROSE**
"The Broadway Jester"
Buffalo, Buffalo (Feb. 11)

# POLITICS IN FIRST RAID ON PALM BEACH CLUB

Palm Beach, Feb. 7.

Venetian Gardens, the only night club in Palm Beach that is making money, was raided Saturday evening while it was holding a capacity crowd, all spending freely. Sixteen employees were arrested on prohibition charges. All the liquor found on the premises was in possession of patrons who were not disturbed except that their drinks were inspected.

This is the first time a night club has been raided here. There is a political angle to the pinch since local and county elections are being bitterly contested.

John and Christo operate the place.

After the raid Murry Smith's musicians were pressed into service as waiters and continued to serve water to the crowd after the regular waiters were lodged in jail awaiting bail. The Gardens has announced its intention to go right on operating for the remainder of the season.

## Americans Apply for English Naturalization

London, Feb. 7.

Layton and Johnstone, vaude act, have applied for naturalization papers, which necessitates a residence of five years here.

The report that the act would be on the Royal Command program is erroneous, as they are not yet British subjects.

## Some Paris Bookings

Paris, Feb. 7.

A group of bookings just reported includes Haram and Jyrtil, dancers, now at the Casino, for the Piccadilly, London, for the summer.

Glenn Ellyn, dancer at the Perroquet, Paris, goes to the Ambassadeurs, Cannes, with Budapest to follow.

Max Wall opens at the Empire, Paris, in May. Hal Sherman goes to Italy in March.

Quinault and Iris Rowe have resumed their partnership and are booked as a team for German dates starting in April.

Beth Beri of "Follies" fame has been engaged to sing the role of Wanda in the French production of "Rose-Marie."

## Palladium Only Affected

London, Feb. 7.

Palladium is the only Gulliver house to feel the effect of the change in management, the Sir Walter Gibbons' group having taken over the circuit.

Chris Marner, house manager, and Horace Sheldon, musical director, have received notice that they withdraw Feb. 11.

## SAILINGS

Feb. 11 (New York to London), Ronald Colman (Berengaria).

Feb. 11 (New York to London) Robert Keane and Claire Whitney (Mrs. Keane); Cecil Lear and Cleo Mayfield (Mrs. Lean) (Berengaria).

Feb. 11 (New York to London) Castleton and Mack (Leviathan).

Feb. 11 (New York to London), Jack Connolly (Leviathan).

Feb. 8 (London to New York), S. N. Behrman (Mauretania).

Feb. 3 (New York to Paris) Edmund Sayag, John T. Adams (Paris).

# RITZY

### Single Divorcees

Louis Calhern, who is in "Possessed" by Vincent Lawrence, was to have acted in vaudeville with his society bride, Julia Hoyt, but she will go it alone in "Every Half Hour." So far Julia has not impressed the public with her histrionic ability, nor yet with her pulchritude. Perhaps she has been over-exploited! She is better looking, at any rate, than her sister, Mrs. William Lawrence March, who divorced two husbands before acquiring a third. Julia has only divorced Lydig Hoyt, and Calhern has only had one other wife.

Julia is a granddaughter of the late Hugh J. Jewett, president of the Erie railroad.

### Hope Wiliams' Family

Few recruits from society to the stage have acquitted themselves as creditably as has Hope Williams, who is playing her first professional role in "Paris Bound," with Madge Kennedy. As a daughter of the late Waldron Williams and the late Mrs. W. Eugene Kimball, she is of the elect, and has two fashionable sisters, Mrs. William Ross Proctor, Jr., and Mrs. John T. Terry, Jr. Her husband, R. Bartow Read, is a son of the exclusive Mrs. William A. Reed, but it is edifying to note that Hope Williams is not at all up-stage or high-hat!

### Mary Hone's Ancestors

No name in the Social Register is more esteemed than that of Hone, the family having been socially prominent for many generations. In the early days of "Little Old New York," Philip Hone was not only a mayor, he was a leader of fashion, and his "Diary" is a work of reference. He is an ancestor of Mary Hone, now on tour with "The Cradle Song." This daughter of Mr. and Mrs. Augustus C. Hone went on the stage with the entire approval of her parents.

### In Palm Beach

Palm Beach has been diverted by the presence of Mr. and Mrs. John Charles Thomas, who have sojourned with her mother, Mrs. George A. Dobyne, at her villa. The singer, who gained his first notice in musical comedy, is now a concert artist and takes himself very seriously. In observing this really fine vocalist, who is decidedly handsome, one instinctively recalls the amusing imitation of Mr. Thomas, announced as such, by Frank Fay.

Another member of the Palm Beach colony is Arthur Somers Roche, the novelist, and he also, though in a different way, takes himself seriously. Each winter he and his wife figure in the society columns and apparently enjoy it.

Still another ritzing it at Palm Beach is Eric Zardo, known in vaudeville and in concert as a pianist. He is spending six weeks with the fashionable Mr. and Mrs. Philip Corbin.

### Another Social Recruit

This winter Mrs. Henry E. Coe, who was Eva Johnston, daughter of the ultra-fashionable late Mr. and Mrs. Taylor Johnston, made her professional debut in a costume recital, along the lines of those rendered famous by her teacher, Yvette Guilbert. A sister of Mrs. Robert W. de Forest, whose husband is president of the Metropolitan Museum of Art, and of Mrs. Pierre Mali, widow of the Belgian consul in New York, she is yet one more of the recruits from society to the stage. Mrs. Coe is the mother of a grown-up family.

# PARIS

## By ED G. KENDREW

Paris, Jan. 29.

Anita de Caro, under the name of Eleanor Pond, American comedienne, is appearing with the English Players in "A Woman of No Importance" at the Theatre Albert I.

Company playing Henry Bernstein's "Venin" at the Gymnase, headed by Gaby Morlay, Yolande Laffon, Yvonne de Bray, Chas. Boyer and Marcel Andre, is scheduled to open in Berlin during the winter.

It is the first time since the war an important theatrical troupe has toured Germany.

A revue signed by Saint-Granier, A. Willemetz and Jean le Seyeux and, perhaps, Jacques Bousquet, will follow the forthcoming revival of "Venise" at the Marigny. Raimu, Dranem, Nina Myral and Jane Marnac (latter not certain) will head the cast of the new Marigny revue.

# AUSTRALIA

## By ERIC H. GORRICK

Sydney, Jan. 20.

Several new shows opened last week, but until business settles down to normal again, hard to get a line on staying power of any.

Williamson-Tait presented "The Girl Friends" at Her Majesty's, with Annie Croft featured. English actress scored nicely despite poor voice. Production lavish, with comedy falling on Leo Franklin. Cast cludes Gus Bluett, Lorna Helms, Rowena Ronald, Marie Le Varre, Reg. Sharland and a corking ballet. Ted Clifford scored nicely in dance numbers.

"Archie" is at the St. James for the Fu rs. Muriel Starr playing in "Cornered" at the Palace.

"Cuckoo in the Nest" at the Criterion for Willilamson-Tait, with English cast successfully playing the comedy.

Maulce Moscovitch finishing good run at the Royal in "The Terror."

### "Film Girl" Not Strong

Rufe Naylor presented "The Film Girl" at the Empire last week. Cast features Bobby Jarvis and Van Lowe. Jarvis has not much of a role, the comedy being weak, likewise the book.

Van Lowe did nicely in a speaking role, scoring mainly with his dancing. Audrey Lewis is a pert little actress, pleasing in everythng she does.

Show is a flash production and looks well. Naylor has spent a lot and maybe he will get it back. Edna Dare did nicely in a s ll bit. Harry Hall staged the production and did a good job.

Pantomime at the Opera House and also at the Fuller's drawing in big business. Frank Neil is at the former house, with Jim Gerald at the latter.

Tivoli people presenting vaudeville and condensed panto on the one bill. Big business being done at this house. Panto playing under title of "Babes in the Wood" has Crissie and Daly, Rupert Hazell, Elsie Day, Stella Lamond, Frank Graham and a host of clever kiddies. Kwong Sing Wah featured vaudeville act.

"What Price Glory" extended run at the Prince Edward.

"Resurrection" came into the Crystal Palace last week for a run. Screened four times daily.

"Ben-Hur" is having second long run at the Piccadilly.

Lyceum is playing "Hills of Kentucky" and "The Life of Riley." Big Four featured act.

Haymarket "Soft Cushions," "The Lost Limited." Children's panto featured stage attractiont his week.

Lyric showing "Life of Riley," "Hills of Kentucky" and "Cinderella" panto on the stage twice daily.

Empress featuring "Alias the Deacon," "Pals in Paradise" and "Soft Cushions."

Hoyt's and Strand running "East Sides, West Side" and "The Bugle Call."

### MELBOURNE

"The Student Prince" still big hit at His Majesty's.

"Queen High" successful at the Royal. Josephine Head, Hugo and Ramona added to show by W-T.

Dion Boucicault in "All the King's Horses" at the King's for W-T.

Fullers have a panto in at the Princess for a run.

"Apples and Pairs" at Palace on run.

Carrolls are presenting "The Alarm Clock" at the Athenaeum. Tivoli playing Max, Moritz, and Akka, Cavanaghs, Mario, Cooke and Vernon, Di Gatino revue.

Fullers have Stiffy and Mo revue taking up the entire show.

### Pictures

Capitol—"7th Heaven."
Auditorium—"Resurrection."
Paramount—"Soft Cushions" and "The Bugle Call."

### Notes

"Cradle Snatchers" will play return season at the Royal, Sydney, after doing well in New Zealand.

Hans Shistel's Wonderettes engaged for Tivoli circuit this year.

Margaret Bannerman will open Australian tour in March at the Little theatre, Melbourne, in 'Our Betters. "W-T.

W-T. will probably revive "The Merry Widow" in Melbourne with James Liddy and Beppie de Vries. These artists have scored in "The Student Prince."

Reports have it that "Twelve" (Gingham Girl) lost quite a bunch of coin for Rufe Nalor. It was figured that the show would run about 20 weeks, but it ran only a little over 10 after starting off well. Cast changes mentioned as one of many causes for failure. Lorning Smith and the Carltons (dancers) will return to America shortly, appearing

(Continued on page 41)

# LONDON'S WEST END HOLDING FEW SHOWS TO BIG GROSSES

## "Clowns in Clover," Musical, and "Good Morning, Bill" Are Two Leaders—"Crooked Bitlet" Terrific Flop—Resume of Current Legit Plays

London, Feb. 7.

Few attractions are doing big business and the post-holiday slump continues.

London's present top musical smash is "Clowns In Clover." This show will run until July.

The biggest non-musical hit, possessing a library sale as good as the musical, is "Good Morning, Bill," with Ernest Truex (American).

"Hit the Deck's" agency deal ended Feb. 1. It was not renewed.

"Oh, Kay," with Gertrude Lawrence, is slipping and will shortly close. The ticket agency guarantee on this one is $7,500 weekly. Weekly grosses have been around $15,000.

Although loudly acclaimed and doing business, "The Second Man" has no library deal or real demand and will probably have but a limited run.

"Vagabond King" got new life when moving from the Winter Garden to the Gaiety, but "The Desert Song" has about run its course.

**"Snatchers" Not so Good**

A distinct surprise is "Sauce for the Gander" ("Cradle Snatchers"). Despite splendid reviews and optimistic predictions by the wise bunch, it is not doing so well and is unlikely to remain any great length of time.

"The Silent House" carries on to good business in its small theatre, and "The Ark" is getting some action although here a year.

"Two White Arms" started but slowly, but library agreement will keep it going and indications are that the show will pick up. Robert Loraine, in Strindberg's "Dance of Death," is faring poorly, while "March Hares" is okay but not big.

**"Lilac" Revival, Good**

Revival of "Lilac Time" saw the stalls weak at the start, but the situation has bettered and business for this one has been good as a whole. Lonsdale's "On Approval" is doing exceedingly well, and "Marigold" is going along comfortably.

"The Wrecker" started well but has fallen off a bit, with "The Girl Friend" about as ever through turning in steady and profitable grosses.

George Robey's "Bits and Pieces" is another show that rates with the leaders.

A terrific flop after a good start has been registered by "Crooked Bitlet."

"The Black Spider" ("The Spider") isn't doing anything, but "The High Road" holds up nicely.

## Ann Suter's Big Hit in Australia

London, Feb. 7.

Tommy Holt confirms an Australian cable from Ann Suter in Melbourne, claiming she is the biggest hit there is 20 years.

Following Miss Suter's success in London, Keith-Albee discovered it had her under a three years' contract and demanded that she return to America to fulfill same. Whereupon Miss Suter promptly booked Australia.

## Barrie Oliver's Chance

London, Feb. 7.

Barrie Oliver, appearing as a single at the Alhambra (vaudeville) scored nightly yesterday (Monday), his opening. He was handicapped by an orchestra that went wrong and was following a stage band sprinkled with hoofers.

Oliver fares better in a musical show, but might become a vaude headliner if teamed with a competent feminine partner.

## "Tin Gods," Silly Meller

London, Feb. 7.

"Tin Gods," opening at the Garrick, is a ridiculous melodrama, concerning Chinese pirates who capture a British vessel.

The piece was politely received by a remarkably tolerant audience, whereupon the author made a speech, coyly admitting his play was successful.

## American Act's First Vaude Show in London

London, Feb. 7.

Despite the late hour and it being their first vaudeville appearance in any country, the Three New Yorkers held the house in at the Holborn Empire for six numbers.

## Little Chance of Princes' Becoming Picture House

London, Feb. 7.

Among the properties being sold or converted into huge cinemas, the name of Princes' Hotel and restaurant has cropped up. But there is no foundation for the rumor. The position of Princes' is as follows:

The freehold belongs to St. James' Church, which adjourns, and the Princes restaurant people pay a rental of $50,000 per annum on a lease which has about 35 years to run. The owners want $3,750,000 for the freehold, but, as an ecclesiastical body, they would be averse to a cinema or theatre adjoining the church. Even if these difficulties could be overcome, which is unlikely, the Princes people would want at least $625,000 for their lease. This means that before building operations could be commenced nearly $4,500,000 would have to be paid, which makes the idea rather impractical.

## Jack Smith's Show

London, Feb. 7.

Clifford Whitley and Archie de Bear show, in which Jack Smith is being featured, is named "Will o' the Whispers." Cast is practically complete and includes Elsa Macfarlane, Mimi Crawford, Mabel Constanduros, Billy Bennett, Billy Milton and Percival McKey and band.

Show opens out of town in March and comes here early in April. Authors are Archie de Bear and Donovan Parsons.

Parsons, who wrote "Clowns in Clover" with Ronald Jeans, has been exclusively signed by Campbell, Connelly & Co., music publishers, as a lyric writer.

### GERMAN "ROSE-MARIE"

Paris, Feb. 7.

Arthur Hammerstein and Herbert Stothart have left Paris bound for Berlin, where they will supervise the German production of "Rose-Marie." It has been estimated that the author's rights in the French production will have a value alone of $40,000 (basis of franc at 4 cents).

### KIMBERLY AND PAGE'S LOSS

London, Feb. 7.

Kimberly and Page, whose house was robbed some weeks ago, were compelled to settle the burglary insurance claim of $7,500 for $2,000, owing to a defective policy.

### COMMAND SHOW'S S. R. O.

London, Feb. 7.

Royal Command Performance, due at the Coliseum (vaudeville) March 1, has been sold out.

### New Yorkers Held Over

London, Feb. 7.

The Three New Yorkers, booked for the Cafe de Paris for four weeks with an option, were notified the second day of the engagement the option would be exercised for an additional eight weeks.

### Rich's Return to London

London, Feb. 7.

After a fortnight at the Coliseum (vaudeville), Freddy Rich and his band go to Berlin for a month.

The outfit returns to the Coliseum for March.

### Chevalier Recovering

Paris, Feb. 7.

Maurice Chevalier, who has been seriously ill, is reported progressing so speedily that his return to Casino de Paris Revue will be possible within a week or so.

## NEW PARIS FARCE KEEN SATIRE ON POLITICIANS

### Garbage Man Impersonates Prime Minister and Does Him Credit

Paris, Feb. 7.

"Le Pere Lampion" was revealed at the Ambigu as a diverting but at times bitter satire in farcical form, of French politics and society. The piece by Jean Kolb and Belieres is highly disrespectful toward some cherished French institutions, such as official position which commands vast deference from the middle class. The plot:

Political rivals kidnap Prime Minister Desnoyaux and substitute Lampion, the garbage man, who is the eminent premier's absolute double. The scavanger gets away with his pose creditably, having a good time with a senator's wife, attending banquets, distributing honors with jovial good will. He has several amorous adventures, but he amuses everybody. When he quietly fades out of the picture and Desnoyaux returns to his proper estate, he is amazed to find how he has grown in popularity and friendly esteem during his absence.

Tramel (who rather flopped recently in the Moulin Rouge revue) and Mme. Cassive are genuinely amusing in the leading roles.

**"Dibbouk" Well Done**

"Le Dibbouk," Yiddish drama of mystic import, was successfully presented at the studio, adjoining the Theatre Champs des Elysees. The Anski play has been translated by Marie Therese Kroerner. Story has to do with the return to earth of a Jewish youth to seek out the love of his childhood, lost to him in life by his ambitious father. The girl dies to join her lover in the beyond.

Sombre play is splendidly presented by a cast including Herbert Prelier, L. Gridon, Mmes. Marguerite Jamois, Coutan Lambert, Suzanne Demars and Jeanne Perez.

## Report Music for Cafe Royal After 80 Years

London, Feb. 7.

Cafe Royal, in Regent street, the Bohemian rendezvous of such personalities as Sir Augustus Johns, Epstein, Nevinson and others, has succumbed to the lure of modern entertainment. For nearly 80 years music and other civilzed kinds of recreations have been taboo at this unconventional resort.

They have engaged Hal Swain, late of the Prince's Restaurant, with a band of 10, which will play for tea, dinner and supper dansants. It is even whispered that they will run a cabaret. An Esty organ has been imported from America, with an American to manipulate it.

To avoid the wringing of hands the management has retained the famous Bohemian Cafe, and there the old Chelsea-ites can still carry on their babbling noises and sleep till closing time.

## Hylton's Continental Biz

London, Feb. 7.

Jack Hylton and his band are back after two weeks in Paris on percentage, and one week in Berlin on straight salary.

Hylton's share for his first Paris week was $5,850 and the second week he bettered $6,000. In Berlin he gave three concerts besides his regular stage performances.

## Eddie Dolly's Nite Club

London, Feb. 7.

Eddie Dolly, brother of the Dolly Sisters, has opened a new night club here naming it The Stage Door.

The place specializes in serving steaks from an open grill.

## George Bass Dies

London, Feb. 7.

George Bass, Lancashire comedian, died in Burlney Hospital Feb. 5 following an operation.

### Fyffe's Slowly Improving

Will Fyffe, Scotch comic, in the Hospital for Ruptured and Crippled, 321 East 42d street, New York, where he was operated upon for neurosis of the ankle, shows slow improvement.

**WILL MAHONEY**

The New York "Post," in reviewing "Take the Air," said: "This Mahoney chap can vary his moods from a pleasing Irish hoofer to a German acrobat, to a gentleman actor, and to a dancing zanie with a genius for falling as not even Rome could fall. Such mad cavorting, such riotous insanity and miraculously teetering dancing as this Mr. Mahoney provides is sufficient to guide 'Take the Air' through any storm that may lie in its course."

Direction

**RALPH G. FARNUM**

1560 BROADWAY

## TOMMY DAWE DIES SUDDENLY AT 46

London, Feb. 7.

Tommy Dawe, 46, died suddenly Feb. 4 of internal hemorrhage. He had been ill for two weeks.

Ella Retford, his wife, was at the bedside when her husband passed away. Miss Retford is one of England's favorite artistes. The couple had been married for years and were fondly attached.

Tommy Dawe had been a theatrical producer, manager and agent at one time or another during a career that about started in the British show business. His death may have been superinduced through lessened resistance arising from the shock of the tragic suicide of his close friend and business associate, James V. White, in London a few months ago.

That saddening event on theatrical London occurred following White's belief that he was financially ruined through inability to raise a large amount of money to tide over an oil field promotion in which White had invested his entire fortune of millions.

Mr. Dawe had worked industriously on the same deal. While Dawe was attempting to find the necessary money and White was in despair at home, Dawe secured it, but as he was trying to get White on the phone, the latter committed suicide.

Mr. Dawe and his wife, Miss Retford, are favorably known in New York and among the show people of this country. Both often have been over here, with Miss Retford a recognized vaudeville headliner in America.

## MRS. A. J. CLARKE DIES

Mrs. A. J. Clarke died Feb. 5 at the Knickerbocker Hospital, New York, following the birth of a son about two weeks previously.

Service will be held today (Wednesday) at Campbell's funeral church at Broadway and 68th street. Interment will be in a vault at Woodlawn, until the remains are returned to London for their final resting place.

Mrs. Clarke was married about a year ago. She was formerly Rose DeCorbett, a professional and on the English stage. Her husband is the international theatrical agent.

Their child survives.

### Cochran's Opinion

London, Feb. 7.

It has been announced here that Tex Rickard will duplicate Madison Square Garden for London on a site already secured.

C. B. Cochran says he knows nothing of the scheme but thinks it's a good idea.

# FRENCH EXHIBS PROTEST QUOTA

## Charge Favoritism and Threaten Closing

Paris, Feb. 7.

French exhibitors filed heated protest against the proposed regulation of imported pictures by government decree, at a well attended meeting. They particularly oppose the plan of import control through the censors. This is the plan which is up in place of the original quota proposals. It is believed the bill is doomed if it is brought to a vote in Parliament at this time.

Such decrees as are applicable temporarily are enforcible without a formal poll of the legislative branch.

Exhibitors charge that the new measures are inspired by certain interests in the producing field, and make plain their determination to use only pictures made by other concerns, specifically those companies which are known not to be in favor of the censors.

The showmen declare they have a right to a voice in regulation of the picture business and declare that if a measure which is inimical to their interests is put in force, or any measure is adopted without regard to their views, they will close their houses April 1.

Exhibitor position is that the government is willing to benefit a part of the industry by legislation that will prove detrimental to the majority interests.

## GILLESPIE ON SHOWMEN AND MOSS' DIVIDENDS

### But Moss' Went Off 10% on Issuance of Yearly Statement —Profit of $50,000 More

London, Feb. 7.

Commenting on several American managers' opinion that there is no showman in this country, R. H. Gillespie, managing director for Moss Empires, says his circuit pays its stockholders over 15 per cent. annually and asks what American management can show such figures.

Gillespie adds that if this isn't showmanship, then he doesn't want to learn the "racket."

Moss Empires shares dropped nearly 10 percent yesterday (Monday) upon issuance of last year's reports. This happened despite that the reports show a profit of $50,000 above the previous year.

### MODERN "MACBETH" SO-SO

London, Feb. 7.

Putting modern clothes on "Macbeth" attracted a highbrow audience to the Court theatre last night.

They were politely tolerant.

## INDEX


| | |
|---|---|
| Foreign | 2-3 |
| Pictures | 4-26 |
| Picture Reviews | 16 |
| Film House Reviews | 34-35 |
| Vaudeville | 27-31 |
| New Acts | 36 |
| Burlesque | 37 |
| Bills | 38-39 |
| Times Square | 42-43 |
| Editorial | 44 |
| Literati | 26 |
| Women's Page | 40-41 |
| Legitimate | 45-52 |
| Legit Reviews | 48 |
| Music | 53-56 |
| Outdoors | 57 |
| Sports | 57 |
| Obituary | 57 |
| Correspondence | 58-63 |
| Letter List | 63 |
| Inside Vaudeville | 44 |
| Inside Pictures | 44 |
| News of Dailies | 37 |
| Inside Legit | 44 |



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# IF TITLER CAN PASS SUPER, SAYS CON, THERE'S A CHANCE—IF NOT!

## Explaining Something About Writing Captions for Pictures in Hollywood, When Not a Big Leaguer

By Jack Conway
(CON)

Los Angeles, Feb. 4.

Dear Chick:

There's a lot of funny ways of getting the hot meat and this title writing racket is as comical as any you can think of. But it ain't any tougher than standing out in right field and hollering, "I got it." And the pennies are much more plentiful.

But don't let anybody tell you it's as soft as it looks. It's oak for a peasant to sit out front, look at a deaf and dumb opera and tell himself that any guy with a back file of joke books and a copla of "College Humors" can 'nit those titles and make them funny; but the answer is that many a smart mug has had at it and did a pratt fall.

And the reasons back of the failure of a lot of bright eggs, to level at title weaving are a few of the things the peasants don't know. My motto is never smart up a chump, but I know this is strictly sub rosa and that you will never beef to anyone who might peddle it.

A title writer don't write titles for the public. He writes them for a sap called a supervisor. This mug sits at his elbow and tells him whether they'll be laughed at or not. The supervisor can't title a medicine bottle and nine times out of ten wouldn't recognize a good gag if it jumped up and bit him; but there he is—try and get rid of him.

After the titler has sweated out a set of under-pressure cracks that have passed the supervisor and his entire family, they are dropped into the picture and previewed. If the gilyagos laugh, everything is jake; but if they don't, the supervisor either calls in another title writer or orders the first batch rewritten. But he sits in all over again, which starts the titler off with another two strikes on him.

### Taking Bows

If the titles click the supervisor will take all the bows in sight. If they don't, he will lean over and tip off one of the execs that the titler is slipping. For every unfunny title in the picture the writer may have five others that they might laugh at, but they have been ruled off by the supervisor because he didn't like them. Now it's up to the title writer to try and debate them back into the opera.

The first thing for an ambitious title writer to do is to take a course in oratory, because titles are elocutioned into pictures, not written in. Then he better begin pickling himself in brine, like the old-time pugs used to do with their dukes. For

(Continued on page 22)

## ROSCOE AILS

The two Roscoe's turned the trick at Fox's Audubon, New York, last week. Roscoe Arbuckle and Roscoe Ails combined their talents. Aside from their individual acts, they framed a flock of impromptu scenes that were a riotous scream. The answer was the natives were hanging on the rafters and fighting for tickets. Just two good men.

# "BEN-HUR" PRINTS STOLEN IN INDIA

## No Protection Against Film Pirates in That Country—Duping Plant in Bogota

Prints of "Ben-Hur," Metro-Goldwyn-Mayer production, were stolen last week in northern India. Though the exhibiting field for films so acquired is neglible in India, with J. J. Madan controlling almost all of the picture houses, the prints may be smuggled into other parts of Asia and from there to Europe.

In India there is no copyright protection for American pictures. The Indian Government usually offers help and is ready to co-operate with the producers. Even if apprehended, the thieves are not subject to any set legal retribution. Even if ownership is finally proven the picture has meanwhile been played, while the exhibitors can always alibi with receipted bills showing they had bought the picture in good faith.

"Ben-Hur" is in its 10th month in Paris as compared with a 10-week run there for "The Big Parade," also M-G-M.

At Bogota, Colombia, South America, an elaborate picture duping plant is reported continuously dupeing stolen prints, sold all over South and Central America and in some of the Latin countries on the Continent.

### CHANEY'S STRAINED LIGS

Los Angeles, Feb. 7.

A few strained ligaments in both legs and arms will force Lon Chaney into retirement for four or five weeks after he completes "Laugh, Clown, Laugh."

# 3,000 INDIE EXHIBS HAVE CLOSED UP OR SOLD OUT WITHIN 3 YEARS

## About Only Hope Left Is National Combine of Exhibs Through Record for N. J., or Sapiro for N. Y. Exhibs.—Buying Combinations Best Plan

Within the last three years more than 3,000 independent exhibitors have closed theatres or sold out to chain operators. In many states less than 50 per cent. of the former independents are in business.

This is mainly the result of the film buying preference given to chain operators, which included long protection terms and, in some cases, keep independent houses without the product they want.

In addition to forcing thousands of independents to close, present conditions have stopped proposed construction plans by independents which would have reached a total of from 1,000 to 1,500 new theatres during this period.

Despite the evident pressure which will eventually force the independents out of business and despite the example set by some groups of exhibitors, the independent theatre owners have not nationally combined for protection.

Buying combinations are the only protection the independents can look forward to with any dgeree of business safety. Exhibitors in buying combinations get pictures and at reasonable prices.

### Buffalo Group

An example is the Dibser and Zwimmer group in Buffalo. Because he belongs to this group Schweppe, with one theatre in Elmira, N. Y., gets all the product he wants although an operator of four or five theatres in Elmira, Albany, Dunkirk and Troy, a nephew of Ben Berinstein, president of the M. P. T. O. of California, is unable to get product from the major producing companies. The Buffalo group represents approximately 150 theatres and the buying strength is sufficient to get an operator of one house preference of another with several houses.

In New Jersey the independents are finally making a last effort for a combination under the direction of George L. Record, attorney. In New York the independents are dealing with Aaron Sapiro, attorney and organizer.

If these combinations are firmly established they may reach out and enfold the independent exhibitors throughout the country. If the present plans fall through extinction of the independents may continue on the same fast rate as in the past.

### GIRL BOOTBLACK

The heroine of the all-Japanese Universal picture "Skylark" is pictured as a feminine bootblack.

She chases cigaret butts in her spare moments on the screen.

# BIG FLOTATIONS AND BRITISH STOCK ISSUES

## Ostrers Form Buying Concern—P. D. C.'s Issue—Dominions and Others

London, Feb. 7.

Ostrer Brothers, bankers, have formed the Denman Trust to buy picture theatres as an outlet for British-Gaumont product against Provincial Cinematograph Theatres.

Charles M. Woolfe, of W. & F. Films, Ltd., and E. Lyon are interested in the new company, which has bought around 70 houses, including the five Hyams theatres, Collins Circuit of five houses in the north, cinemas at Newcastle and Blue Halls, two of which are in London and one in Brighton.

All are big and modern theatres, with which a new flotation is to be shortly made for the public.

### Millions in Stocks

New stock issues pending include Provincial Cinematograph Theatres' $4,000,000 further capital to buy sites and build more theatres on existing sites held by that concern.

British Dominion Films will also float during the week-end its $2,500,000 issue asking for $1,500,000 in 200,000 deferred 20-cent shares and 200,000 10 per cent $5 preferred shares. Preferred is to get one-third of the profits after payment of the 10 per cent. preferred getting the balance.

The company is putting in its own distributing organization after completion of its current production, "Woman in White," with executives including Herbert Wilcox and Nelson Keys, with Charles Wilcox in charge of distribution.

Studios are to be built at Harrow, and the first production will be Sir Hall Caine's "The Bondman."

### Blattner's Promotion

Blattner's $2,500,000 flotation for British International Pictures will be launched Feb. 15.

His Elstree studios are to turn out three films for British International and three for Gaumont-British and United Artists' quota films are also to be made by Blattner for world release through U. A.

### Szarvasy-Gibbons

London, Feb. 7.

A strong rumor here is that Szarvasy-Sir Walter Gibbons are finding an unsuitability in some of the theatres they have been buying for pictures.

Their movement to obtain the Astoria cinema has been completed for $1,350,000. Retiring directors get $75,000 compensation and agents operating the deal get $50,000, with holders of 20 per cent of the deferred stock obtaining $8 per share.

Harold Lipson, announced as appointed to manage the Szarvasy-Gibbons company, is still with P. D. C. All insiders refuse to make any statement as to the theatres which have been bought being used for pictures.

### Melford Leaves U

Los Angeles, Feb. 7.

George Melford asked and obtained a release from Universal coincident with the closing down of Universal City. He has made two pictures for U.

# Lord Beaverbrook Due

Los Angeles, Feb. 7.

Lord Beaverbrook, English publisher, is en route to America, where he will confer with Joseph M. Schenck, his new partner, in an English picture company.

It is believed at this time while John Considine is planning a pleasure trip to Europe that he will remain abroad to look after the Schenck interests in the new company. Schenck's interest in the English concern will be advantageous to United Artists in a way, as it will take care of the latter's share in the English films quota law.

# Nellie Revell Cops Space in Boston

Boston, Feb. 7.

Ad lib, in transit and in person, Nellie Revell made her first visit to Boston in 10 years last week. In a few short hours she had more space in the Boston dailies than C. Coolidge grabbed with his last speech.

Nellie makes "copy" and is "copy." She didn't come to Boston to make "copy," so the boys and girls of the press made plenty of "copy" of her.

The spine more famous than Kitty Gordon's (Nellie's own words, in fact, most of the interviews for once were the words of the object of the interviews for Nellie talks headlines).

"Right Off the Chest," "Spangles," whatever Nellie mentioned, was emblazoned on the printed page in the news type you can't buy.

# WEATHER REPORT FOR WEEK (FEB. 8) TO COME

Washington, Feb. 7.

**Information obtained at the Weather Bureau gives the following outlook for the coming week commencing tomorrow (Wednesday) of the country east of the Mississippi River:**

Rain in Atlantic States and Eastern Lower Lakes region, with probability that it may continue into Thursday.

Over the Western Lower Lake region, the Ohio Valley and greater portion of the East Gulf states the weather will be partly cloudy, with temperatures rising slowly during Wednesday and Thursday (8-9).

End of the week in the Atlantic States looks like mostly fair weather, with temperatures near or slightly below the seasonal normal.

Weather conditions covering last week, beginning Monday, Jan. 30, is compiled from data secured at the U. S. Weather Bureau:

**Western** (Wash., Ore., Calif., Idaho, Nev. and Utah). Week opened with rain and snow in northwest down into Southern California. Cleared, except on coast, by Wednesday morning, only to have storms return over entire section by Saturday. Clearing again Sunday. Little temperature change.

**Central** (Mont., Wyo., Colo., No. and So. Dak., Neb., Kans., Minn., Iowa, Mo., Wis., Ill., Western Mich., Ind. and Western Ky.). Snows in Michigan and other northern states, though entirely cleared late Monday (Jan. 30). Except for one bad day, with snows again, week clear until Sunday, when lower half was under rain. End of week marked by exceptional temperature rise just south of Great Lakes.

**Southern** (Ariz., New Mex., Okla., Texas, Ark., La., Miss., Tenn., Ala., No. and So. Car., Ga. and Fla.). Opened clear though rain later occurred Monday, the 30th, in Tennessee, North and South Carolina and Mississippi. This cleared for balance of week except in scattered sections, particularly on Gulf Coast of Texas and Louisiana. Temperature rose in eastern half at opening of week only to drop and to again rise before week was over.

**Eastern** (Eastern Mich., Ohio, Eastern Ky., W. Va., N. Y., Penn., Va., Me., N. H., Vt., Mass., Conn., Del., N. J., Md. and D. C.). In main clear for entire week with exception of lower portion of section. Wide variance in temperature in New England States. Temperature was dropping at end of week in the entire section.

# CAFETERIA'S VITA GAG

## Amplifiers Mystify Customers of Stith-ophone Owned Restaurant

Los Angeles, Feb. 7.

A Vitaphone gag is being used at the B. & M. cafeteria on Grand near 6th street, in connection with a phonograph apparatus which reproduces sound through amplifiers hidden over the place.

Employees of the cafeteria are given to understand that an actual Vita attachment is used with the recording machine. They readily vouchsafe this information upon request of the customers.

In front of the establishment the device is proclaimed on a sheet as the new "Stith-ophone," whatever that may convey to the passing onlooker who is urged to come in and hear it. The title seems to belong to the owner of the cafeteria, whose name is Glover E. Stith.

The gag about the Vita attachment appears to be working out and has the majority of the food grabbers mystified.

# G. E. INSTALLING SIGHT AND SOUND IN COAST F. B. O. STUDIOS

## Producers' Next Season's Production Cost Will Be Governed by Kinegraphone—Stage of Its Own—30 F. B. O. Pictures Now on '28-'29 List

Los Angeles, Feb. 7.

F. B. O.'s production schedule for '28-'29 includes four super-specials, 26 Gold Bond Specials and the usual quota of westerns and short subjects.

The money for these productions will depend upon the needs and possibilities of each in connection with the subsequent development of F. B. O.'s new talking device, Kinegraphone, which will shortly be installed at the studio and used with productions that will fit in with sight and sound.

Work has started on equipping a Kinegraphone stage. General Electric is sending an engineering expert to the coast with the apparatus and work will begin immediately with a production unit especially assigned for this in the studio.

# Norma Shearer Will Retire Next Year

Los Angeles, Feb. 7.

Norma Shearer will spend another year on the screen and then retire to domesticity with her husband, Irving Thalberg, M-G-M producer.

The company has persuaded her to make several more pictures before quitting the studios for good. She wanted to retire immediately after her marriage.

The Thalbergs sail on the "Mauretania" for Europe Feb 21 to visit studios in London and Berlin. They are due back in Hollywood May 15.

# CONTROL OF 1ST NATIONAL?

## MILTON'S (MASS.) ONLY THEATRE AND NEW, BUT CAN'T PLAY FILMS

**Selectmen in Town of 14,000 Refuse License for Pictures—600 Citizens Ask Rehearing—New House Cost $75,000**

Milton, Mass., Feb. 7.

Although a $75,000 theatre has just been completed here, it cannot open, as pictures have been barrel by the Board of Selectmen of Milton. The theatre was erected by the Market Amusement Co., but the Selectmen have refused a license for the new theatre to show any films.

Citizens seem to have a habit of calling Milton a village, although it has a population of over 14,000. It was founded in 1695 and never has had a theatre or any other kind of place of public amusement.

Frederick A. Gaskins, treasurer of the Milton Savings Bank and a deacon in the Congregational Church here, is standing with the owners of the new theatre and has been granted a rehearing of the movie situation by the Board of Selectmen. The chairman of the Selectmen is Kenneth D. Johnson, local attorney. The other members are Josiah Babcock, feed and hay merchant, and Norton Wiggleworth, banker. As a preliminary to reaching a decision the Selectmen called a public meeting and requested an informal expression of opinion. Twenty-six votes were cast in favor of permitting the theatre to open and 30 were opposed. The younger element of Milton demands that the theatre be granted a license.

Gaskins, acting in behalf of the theatre company, succeeded in obtaining a petition of 600 signatures asking for reconsideration of the ruling that bans the movies. When he presented this petition to the Selectmen he was promised a rehearing would be given.

In a statement Chairman Johnson of the Selectmen said: "In ruling against the application for a license we acted in response to appeals of a large body of Milton citizens. A number of clergymen also joined in opposing the license. Those opposed stated two main reasons—the distraction of both citizens and children from their tasks and their homes and the questionable moral tone of many pictures."

## Offer of $54 Cash for W. C. Stock on Exchange

Los Angeles, Feb. 7.

Hayden, Stone & Co. are offering all holders of West Coast Theatres, Inc., $54 a share in cash.

As an alternate proposition they will transfer two-thirds of a share of Fox A, now quoted at around $80 a share, for every one share of West Coast.

Those accepting the exchange cannot get the Fox stock until after Jan. 31, 1929. Until then the stock and its voting powers remain with Hayden-Stone.

## Embassy's U. A. Film

New Ronald Colman-Vilma Banky picture, title of which has been changed from "Leatherface" to "Two Lovers," will follow "Love" into the Embassy, New York, March 22. This is the first outside picture booked into this small M-G house. Booking was made by a personal arrangement between Sam Goldwyn and Nicholas Schenck.

## Eugene Zukor with Publix

Eugene Zukor, son of Paramount's president, has become attached to the staff of Publix.

The younger Zukor has been affiliated with practically all branches of Paramount and will now look into the theatre operation end of the business.

## Pittsburgh Believes Fox Taking Over Stanley's

Pittsburgh, Feb. 7.

It's believed here that Fox is taking over the new Stanley theatre and other Stanley holdings in town, or that negotiations are on toward that end.

Fox representatives are in town inspecting the Stanley-held houses. They will vouchsafe no information.

In Pittsburgh the Stanley Company of America has the former Davis theatres, with a large capacity picture theatre of its own underway.

Pittsburgh in the variety way is now dominated by Loew's new and big Penn theatre, opened in the early fall.

## FILM COMPANIES TIE UP WITH DEPT. STORES

**U Makes Deal With Gimbels for 16M. Film—Rental by Coupon**

Gimbel's Department Store has established a movie library of 16 m. films for rental to home projectionists. A releasing arrangement has been made with Universal whereby Gimbel will handle Universal pictures exclusively.

The Gimbel-Universal tie-up may be the beginning of extensive trade relations between picture companies and large department stores. Gimbel's is across the street from Willoughby's, probably the largest store in New York devoted entirely to photographic supplies. Willoughby's has maintained a 16 m. rental library for some time.

**Coupon Plan**

Under the Gimbel plan, launched last week, the rental of films is on a coupon basis. Each coupon is valued at $2.50 and is good for a 24-hour rental of a two-reel subject. Feature-length pictures will take three coupons or $7.50. Books containing 52 coupons sell for $104. Smaller books are priced at $12.50, $25 and $58.50. No rentals for cash will be made.

Home renters must call for the film and return it personally within the 24-hour period. Presently Gimbel's library consists of 40 titles, mostly shorts. Universal will release two additional pictures for 16 mm. distribution each week.

## English Support in Canada

Toronto, Feb. 7.

Stock in the new British holding company embracing Standard Film Co., Ltd., United Artists, Loew's, First National-Pathe and Provincial Cinematograph Theatres, Ltd., will soon be offered in Canada, where much of the financing of the merger has been arranged, according to Andrew P. Holt, deputy chairman. Sir Herbert Holt, president of the Royal Bank of Canada, and estimated as the wealthiest man in the Dominion, is also behind the venture.

## CHAIN FIGHT IS CALLED REMOTE

**Fox Reported Paying $4,000,000 for F. & R. Circuit—Franklin's Position Other Than West Coast's Boss, Still Undefined—Fox's Over-Night Rise as Big Theatre Director Universally Approved**

**STANLEY POSSIBILITY**

Control of First National is occupying the attention of picture executives nowadays. It follows the acquisition by William Fox of the West Coast Theatres circuit, which is said to hold 28 per cent. of the F. N. stock. Another leading contender for the control is the Stanley Company. The latter is a 25 per cent. holder.

Fox gains through F. & R. and Saxe (additionally to West Coast) but 6½ percent of First National stock. F. & R.'s interest in F. N. is 3 percent, and Saxe about 3½, with Saxe's mostly sectional. It leaves Fox with about 34½ total.

First National was quoted Monday at 106. Schwalbe of the Stanley Company, who holds the highest percentage of Stanley's F. N. holdings, has an open offer to First National shareholders to take all they wish to sell, at the market. This appears to be the first attempted move for First National control since Stanley learned it would not merge with West Coast.

Reports claim there is still a possibility of the Stanley Company becoming an ally of West Coast's, through making a like connection with Fox. No authenticity in the reports, other than the factional differences in the Stanley shareholders and what the control there, if secured, might want, with the Stanley's greatest want at present from accounts a theatre operator capable of handling the entire Stanley chain from one office.

Fox, it is said, may close the F. & R. deal any day now. Papers are reported drawn, with Fox to pay F. & R. $4,000,000 for the circuit. It actually consists of around 100 houses. Finklestein and Ruben, its promoters and directors, will likely remain in charge for a time after the transfer.

It appears pretty definite at present that the chance of a rift between the big chains, with Fox numbered among them, is remote. That is seen in the general attitude about and also in the almost universal approval of Fox's entrance over night as one of the biggest chains.

**No Withdrawals**

With the remoteness comes the story that neither Publix, Loew's or United Artists will withdraw any of their theatres at present under West Coast operation, from that coast chain, and that the Publix's new northwestern houses shortly to open, will also pass to the West Coast for operation.

Again the reason is advanced that Fox's film buying power right now would preclude any open antagonism by the distributors that also operate theatre chains, while the recent enormous addition of picture theatres to the Fox circuit are a guarantee to Fox of greatly increased earnings for his picture productions in his own houses.

**Franklin's Status**

In the centre of the entire situation appears to stand Harold B. Franklin, who is credited with having engineered all of Fox's recent theatre deals. It was reported up to yesterday that Franklin had reached no personal understanding with William Fox. Franklin's status under contract is as president of West Coast. His agreement for that post, assumed by him last April, is for five years.

Franklin's amazing record of hav-

(Continued on page 22)

## PATHE DILEMMA ON FINANCES AND PRODUCT—REORGANIZATION

**Elmer Pearson Reported Out—$5,000,000 Required to Proceed With Next Season's Full Program—Everything Laid on Bankers Who Balk**

Los Angeles, Feb. 7.

It is reliably reported here that Elmer Pearson is leaving Pathe and that the DeMille studios will close about April 1.

The Pearson withdrawal points to a reorganization move by the producing company and the DeMille shutdown is the result of insufficient funds at present to proceed with next year's program.

DeMille has five finished productions waiting release with four more to finish. This will give the company nine program pictures and a special, De Mille's "Godless Girl," when the proposed shut down date is reached. Actual closing hinges on completion of the unfinished quartet and the special, or the New York bankers' refusal to refill a gaping till.

It is no secret that at the present time more money is weekly going out than coming in to the De Mille studio.

William Sistron, studio manager, is now in New York.

Reported financially pressed, Pathe, nevertheless, has no intention of turning loose for immediate release "King of Kings" upon which it places an estimated sales value of at least $2,000,000.

Pearson has been with Pathe for about eight years.

**Reorganization**

With Pathe bonds breaking seven points Monday from 77½, plunging to 60 Tuesday, and a series of meetings in New York throughout the past two weeks, it is said in New York that a complete reorganization of Pathe may shortly occur.

Pathe now has five completed feature pictures on the shelf and they will be held over for next year's program, rather than to be released at present rentals, with approximately $5,000,000 in cash needed to carry on production work for the new '28-'29 program.

It is understood that the bankers, Blair & Co., and their associates, demanded if they advance $3,000,000, that Pathe-DeMille and Keith-Albee assume the balance. This, on report, the producing-exhibiting firms have refused to do.

The crux of the situation apparently revolved around the financial faction figuring on a Keith-Albee-Stanley-West Coast merger, an impression gained from the New York end. When West Coast tied in with Fox, this proposal was blown wide open as far as the bankers were concerned. Possibilities of a receivership are mentioned but not given much credence.

The bankers (Blair) are said to have invested $6,000,000. The Joseph B. Kennedy-F. B. O. angle as to an affiliation with Pathe still remains. It is not believed that either De Mille or Keith-Albee will financially bolster the Pathe situation themselves.

How much chance there is of Pathe and P. D. C. reorganizing into two groups, is not known at this time.

Pathe stock reached its peak around the middle of last August when its stock was quoted at around 45. Tuesday (Feb. 7) it was selling at 9 with the bonds at 62 at 2 p. m. Last August the bonds at 100¾ sold at a premium.

## Right Idea, Wrong Spot

A woman pictures critic, coast representative of a big publication and unusually conscious (even for a newspaper woman) of her importance, attended a recent Hollywood party. Among the guests was a young film executive, more famous for his humor than for his tact. The young man was pointing out celebrities to a cute little flapper whose name he hadn't quite caught when introduced.

"And that dame," he said, indicating the picture critic, "goes around asking everybody what they're doing, although she never prints anything except what Miss Whoozis (naming a picture star who is a "must" in most of the papers the critic represents) had for dinner last night."

"I beg your pardon," said the little flapper indignantly, "but 'that dame' happens to be my mother, and I'm going to tell her what you said."

The next morning the film critic's column was devoted, not to Miss Whoozis, but to what an incompetent, conceited and altogether impossible fellow the youthful picture executive was.

## PAR SALES MEETING OF ALL DIVISIONS

Paramount's annual sales conventions, usually starting around May 1, will this year include the entire "front" of the organization. All five Par. divisions will be present, including Publix, these departments being enumerated as production, distribution, foreign, newsreel and theatres.

This is believed to be the first time the theatres have had official representation at the conventions, with Sam Katz, Sam Dembow and A. M. Botsford to attend the sectional meetings. These are tentatively scheduled for New York, Chicago and San Francisco and subject to change.

## Eastman's Time Saver In Duplicating Negative

Los Angeles, Feb. 7.

With the movement for economy in picture production, Eastman Kodak brings out a new duping negative that will do away with all second cameramen.

The new film known as duplicating negative is capable of producing as perfect a negative as the original. It will also save the labor of cutting a second or foreign negative as it can be printed from the original in the same manner as positive film is printed.

## Laemmle in Control

Repeated reports have said that outside interests were after the control of Universal.

It is claimed without qualification that Carl Laemmle is in stock control and that only through him or his interests can control be had.

## Bill Mizner with Fox?

Los Angeles, Feb. 7.

Wilson Mizner walked out on the Paramount scenario department this week, and is reported going with Fox.

## Guatemala Theatres Shut As Rebuke for Taxes

Washington, Feb. 7.

All picture theatres in Guatemala have been closed because of excess taxes, says a report to the Department of Commerce.

Details are lacking but it is understood the exhibitors closed to force the authorities to lower the taxes and not because of lack of business.

# 'PRINCE'S' $14,000 AT GARRICK LEADS MINNEAPOLIS' BIG WEEK

## "Gay Defender" Drops State, Normal Leader, to 4th Place With $10,000—Barthelmess, $11,000, and "Dove," $8,500 for Pan—3 Films Hold Over

Minneapolis, Feb. 7.
(Drawing Population, 470,000)

Competition among local show houses last week was keener than a Broadway traffic cop's supposed wits. Arrayed against each other in the mad scramble were "The Student Prince," "Patent Leather Kid," "King of Kings" (Metropolitan), "The Dove," Ethel Clayton, Ian Keith and Jay C. Flippen in person and a big State stage show and an old fiddlers' contest.

After the final check-up it was found that "Student Prince" led the procession by a wide margin. This picture goaled 'em here, jamming the 2,000-seat Garrick throughout the week and even topping the business done by this house with "Ben-Hur," "Big Parade," "Beau Geste," "Cat and the Canary" and "Underworld." One of the biggest weeks the theatre ever has had, and sensational showing made in the face of some bitterly cold weather early in the week.

"Patent Leather Kid," at the Strand, next door to the Garrick, also did exceedingly well. Its length prevented the immense turnover chalked up by the "Prince."

No less than three of the pictures held over for a second week—"Student Prince," "Kid" and "King of Kings."

Whereas the Garrick was having one of its best weeks, the State, ace F. & R. house, which invariably sets the business pace, was having one of its worst. It not only was forced out of the lead, but dropped to fourth place in the patronage race, something that probably never has occurred before and is not likely to happen again. Explanation for this appears to be that Richard Dix is not a card here and "Gay Defender" not powerful enough to stand off competition. House also had an elaborate stage band presentation. The Garrick, charging the same admission, and the Strand, with a 10-cent lower scale, gave its customers nothing but the feature photoplay.

Returns for "The Dove," at Pantages, were disappointing, although takings hit a clip above normal. Norma Talmadge is considered a local favorite, but the fans didn't care so much for this picture. Ethel Clayton and Ian Keith, in person, brought trade to the Hennepin-Orpheum and, together with other such vaudevillians as Jay C. Flippen and Ethel Davis, rather than the feature photoplay, "The Leopard Lady," deserve the credit for the moderately good business.

### Estimates for Last Week

**State** (F. & R.) (2,500; 60)—"Gay Defender" (Par), "Jazz Pirates," stage band presentation, old fiddlers' contest and other entertainment units, gave patrons splendid run for their money; business, however, far off; Dix no magnet and couldn't pull in face of opposition; picture aroused no enthusiasm; around $10,000, one of worst weeks and a drop of $7,000 and $5,500 from two preceding weeks.

**Garrick** (F. & R.) 2,000; 60)—"Student Prince" (M-G). Raved about this one and flocked to see it; around $14,000, amongst biggest weeks ever at this house; held over.

**Strand** (F. & R.) (1,500; 50)—"Patent Leather Kid" (F. N.). Landed strongly; about $11,000, splendid and a trifle more than "The Circus" on first week; held over.

**Lyric** (F. & R.) (1,350; 35)—"French Dressing" (F. N.). Better liked than most recent pictures at this house; jumped business nicely; $2,600 about 20 per cent better than average take.

**Grand** (F. & R.) (1,100; 25)—"The Gorilla" (F. N.). Second loop showing around $700.

**Hennepin - Orpheum** (Orpheum) (2,890; 50-75) — "Leopard Lady" (Pathe) and vaudeville. Picture not so much but vaudeville good; Ethel Clayton, former local stock player, and Ian Keith in person, helped draw; good at near $12,000.

**Pantages** (Pantages) (1,650; 50)—"The Dove" (U. A.) and stage revue. Norma Talmadge big box office here, but picture failed to land strongly; $8,500 disappointing, but much better than house average.

**Seventh Street** (Orpheum) (1,480; 40)—'His Foreign Wife" and vaudeville. Around $5,300.

### Pulling "The Dove"

Los Angeles, Feb. 7.

"The Dove" will not complete its scheduled three weeks at the United Artists.

It goes out after two weeks and a day tomorrow (Wednesday).

"Sorrell and Son" follows Thursday.

# 'POINT' BEARDS NAVY IN DEN AND GETS $26,000

## $18,000 for "Helen" at Balto. Stanley—"Cohens-Kellys," $9,000, Good

Baltimore, Feb. 7.
(Drawing Population, 850,000)

Baltimore film exhibitors are supporting the Brookhart bill. William Stumpf, business manager of the Maryland M. P. T. O., states this move has the support of 90 per cent of the picture theatres in Baltimore and 50 per cent in the State. There are a lot of houses here owned by non-film producing concerns, and they are active in support.

Loew, with three local houses in conjunction with United Artists; the Stanley-Crandall, with First National affiliations; the Warner, owned Metropolitan and the Schanberger-Keith-Albee Garden are the local houses directly or indirectly controlled by producer organizations. The Rivoli, New and Hippodrome are the first-string houses in which producer capital is not dominant, and they no doubt lean toward the small neighborhood exhib in opposing block booking. Block booking at the Rivoli, when that house had the exclusive Baltimore F. N. first run franchise, contributed largely to putting the skids under the b. o. about 18 months back, when the schedule ran into a flock of weak bookings. The house has only recently come out of the nose dive to start climbing.

Apropos of the termination of the Fox-Mix contract, several local managers were quoted last week on the demise of westerns. The Garden, long the local stronghold of the prairie thrillers, passed them up when it reopened as a K-A combination, and E. A. Lake, manager of the opposition Hippodrome, books about four Ken Maynards annually and lets it go at that. This leaves only the neighborhood houses in the market for the cowboy celluloids for Saturday showings.

Stage band idea has apparently caught on here. Leon Navara, brought here by Stanley-Crandall to inaugurate the policy at the new Stanley, came in on a four weeks' contract but the S-C people proffered him a four months' contract at $750 weekly, which Navara has accepted. Sammy Kahn, stage band master of ceremonies at the Loew-United Artists' Century, has also caught on and looks set for a sojourn.

Business at the first-runs recovered from the Saturday blizzard of the previous week. Good weather aided the draw generally, and the town is undoubtedly looking up from an amusement point of view.

Outstanding last week was the Century with "West Point," which bearded the navy in its den. The military film stood 'em out every night. "Helen of Troy," at the big Stanley, after a discouraging opening day, caught on and finished big. "The Student Prince" got a good second week at the Valencia, but the big card downstairs at the Century slowed it up somewhat. The Rivoli, with a Victor Herbert birthday program, got an excellent intake. "Quality Street" moved up to the Parkway, was satisfactory but not sensational. "The Last Waltz" was not quite the b. o. card anticipated at the Little theatre. The Palace, with a combination burlesque tab plus "The Girl in the Pullman," packed ' em in for its second week of the new grind policy. "Wings" failed to justify its third week at Ford's not due to picture but to difficulty of diverting moviegoers from regular theatres to a legit temporarily gone movie, always a local problem. Gross under $10,000.

### Estimates for Last Week

**Century** (Loew-U. A.)—"West Point" (M-G) (2,074; 25-60). General Manager Kingsmore and staff arranged military die-up with Fifth Regiment, Baltimore's crack militia outfit, nearly 400 men in dress uniform marching to the theatre Thursday night; fife and drum corps from high school serenaded b. o. Saturday morning; big from start to finish, with stand-outs nightly; "Way Out West," stage band presentation, clicked nicely with Sammy Kahn, resident m. c.; got maximum for this house, a figure not exceeded unless matinees are equal to the night jam; $26,000 or slightly better.

**Stanley** (Stanley - Crandall) — "Helen of Troy" (F. N.) (3,400; 25-60). Monday opening no criterion on the week; business increased rapidly, finishing big; Leon Navara firmly established as m. c. $18,000 or better.

**Valencia** (Loew-U. A.)—"Student Prince" (M-G) (1,500; 25-60). Big throughout first week, and second week satisfactory but not sensational; excellent matinee picture, and this is a good matinee house; the Wednesday mat musical feature, orchestral program of request numbers by Mischa Guterson, replaced short subject on bill and again registered; about $9,000.

**Rivoli** (Wilson Amusement Co.)—"Serenade" (Par) (2,500; 25-60)—Picture with musician hero did nicely with Victor Herbert memorial program, which was the draw; week consistently good.

**Parkway** (Loew-U. A.)—"Quality Street" (M-G) (1,000; 15-35). Not remarkable but consistently good; in spite of Hearst press hook-up failed to duplicate success of recent Davies features in this town; moved up to the Parkway, did nicely, but that's all; about $4,000.

**Little** (Motion Picture Guild) — "The Last Waltz" (Par) (250; 25-50). Not quite the draw anticipated; cameo house has built up class patronage that didn't find it entirely the caviar they looked for; about $1,200.

**New** (Whitehursts)—"Cohens and Kellys in Paris" (U) (1,800; 25-50). Exceptionally good week; admirably suited to regular patrons here; about $9,000.

# MARY DISAPPOINTS IN DEN—GETS $26,000

## Reformers' Squawks Look Good for "Sadie"—Menjou, $11,600—Pan., $11,400

Toronto, Feb. 7.
(Drawing Population, 700,000)

With first-run houses reduced to six, these doing an average of better than $10,000 and Loew's out in front with "Serenade," it looked like a normal week all round.

Minor upsets were afforded by the Tivoli, which continued strong with "Ben-Hur" at $8,400, and the Regent, which couldn't shake itself into life with "My Best Girl" at $8,600. No one can figure why the Mary Pickford effort should flop in Mary's home town. It never got better than lukewarm, and was withdrawn after a poor fortnight in favor of "Sadie Thompson." Advance sale and exploitation have both been well handled for the Swanson film, and the howls already raised by reform outfits have them talking early on this one.

Uptown has cut down on stage show and cut out Roland Todd's organ numbers. The result is a shorter program and no harm to biz. This week they just had two acts and a musicale with "The Noose" (F. N.) for an average $9,000. In the face of bad weather "Beau Sabreur" had the S. R. O. out Saturday on the "Beau Geste" name.

Pantages came out of a trance to grab $11,300 for "The Love Mart" (F. N.), while Loew's beat this by $200 with "Serenade." Both had good vaude shows.

Real smash of the week was "Oh, Kay" (legit), which went to $24,000 at Shubert's Royal Alexandra without hurting the pictures.

### Estimates for Last Week

**Loew's** (2,300; 30-60)—"Serenade" (Par). Menjou film had an average draw; evening biz slightly off; good stage show helped; about $11,600.

**Pantages** (3,400; 30-60) — "The Love Mart" (F. N.). Jumped $2,000 over last week, partly due to vaude; radio plugging of little or no help; about $11,400.

**Hip** (FP) (2,1/200; 30-60) — "The Main Event" (Pathe). Fight picture put house over $10,000, which is good going; well handled.

**Uptown** (FP) (3,000; 30-60)—"The Noose" (F. N.). Dailies didn't think much of film but it got almost $9,000, an increase over previous week.

**Regent** (UA) (1,400; 50-$1)—"My Best Girl" (U. A.). Never got going at expected pace in Mary's home town; under $9,000 of mostly feminine trade; gave way to "Sadie Thompson."

**Tivoli** (FP) (1,400; 35-60)—"Ben-Hur" (M-G). Considered excellent on second week at $8,400; held over.

# "IRONSIDES" IN PORTLAND

### Maine City Held to Heavy Competition for Special in Pop House

Portland, Me., Feb. 7.

"Old Ironsides," scheduled for a week's run at the Strand, was taken off and replaced by "Quality Street," after three days' try last week. The management stated that it was at a loss to understand why "Old Ironsides" failed to attract, having played in many cities at a $2 scale.

Heavy competition may have been the real cause. Dr. S. Parkes Cadman was at the City Hall, drawing thousands, while besides special attractions at many of the houses, the automobile show was also being staged.

# MICHIGAN DOES $40,400 WITH 'SHEPHERD'

## Capitol, $24,600—'Sadie,' $16,000 First 3 Days

Detroit, Feb. 7.

Opening of the new United Artists theatre the only oddity among the film places last week. Business otherwise about normal.

The U. A.'s influx did not come until late in the week, permitting older stands to go along without a cutin the first few days. The new house played to turnaway attendance opening day, Friday, and repeated Saturday and Sunday. Gross for the three days neared $16,000.

Notices on "Sadie Thompson" were good, and the boys helped out with mention of the "Rain" adaptation. Not a line about the play in the house advertising.

The Michigan, down the block, was the first to feel the effects of the new theatre. Weekend biz was noticeably off and the big house finished slightly under its usual gait. Screen, holding "Shepherd of the Hills," was outclassed by stage. "The Jazz Singer" and Vita, in its sixth week at the Madison, is now on the down grade and nearing the bottom though still showing a profit to attain an excellent engagement. By playing this one at pops and on grind the returns are exceedingly higher than the grosses on road showings elsewhere. The fact that Detroit is a wet blanket for two-a-day pictures made successful a plan that might be tried in other big towns.

"Love," now in third week at the Adams, is another that suggests curtains for the near future. Gilbert-Garbo team failed to get off as expected and hasn't yet reached the desired pace. "The Circus" is at hand for this house, so "Love" will no doubt be pulled at first sign of loss.

The natural Hearst plug for "Quality Street," the Davies picture, failed to help the Capitol to an appreciable extent. The city's first de luxe presentation theatre turned in an average figure. Big things expected here within the next two weeks with "Gentlemen Prefer Blondes," current, and Gilda Gray to follow.

Fox's Washington also looks for better times this week after limping along under the strain of a very ordinary screen attraction the past seven days. "Sunrise" opened Saturday, and Movietone has become a magnet.

The vaude-playing twins, State and Oriental, were neck and neck, as usual. Price slashing war carried on by this pair stopped all of a sudden, though both are playing up the special two-bit morning scale, with the Oriental having a slight edge in size of type. Exploitation of Miles house has improved notably in the past couple of weeks.

### Estimates for Last Week

**Adams** (Kunsky)—"Love" (M-G) (1,770; 50-75). Little recovery after slow start; expected to close at any moment to pave way for Chaplin film; $13,000, not an exceptional second week.

**Capitol** (Kunsky) — "Quality Street" (M-G) (3,448; 50-75). Extra publicity no aid; $24,600 about normal for good stage band show and film.

**Washington** (Fox)—"Come to My House" and Movietone( Fox) (1,778; 35-50-65). Inviting title didn't work; only $6,000 worth accepted, much of it on strength of 'Tone; "Sunrise" should better.

**Madison** (Kunsky)—"Jazz Singer" and Vita (W. B.) (1,976; 50-65-75) (6th week). Road showed elsewhere but playing here on grind; holding profitable pace going into seventh week; now far below tremendous early pace, but good at $16,000.

**Michigan** (Kunsky-Publix)—"Shepherd of the Hills" (F. N.) (4,100; 50-65-75). U. A. opening made slight drop here last days of week, but big one tops town with $40,400.

**Oriental** (Miles)—"Ragtime" (Ind.) (2,950; 25-90). Slightly off at $16,500; midnight show Saturdays kicks in with extra "grand" weekly; house plays six Pan acts with film and figures nut around $11,500.

**State** (Kunsky)—"Four Flusher" (U) and Loew vaude (3,000; 25-75). Less transient trade here than in most spots; has regular attendance to keep gross around $13,000 mark; just above water at that.

**United Artists**—"Sadie Thompson" (U. A.) (2,000; 50-65). Ran wild Friday, Saturday and Sunday after colorful opening; glamour of new theatre the attraction; about $16,000 on three days.

# DENVER DAILY AND PUBLIX AT ODDS

## New Denver Not Advertising in Local "Post"—Did $18,000 Last Week

Denver, Feb. 7.
(Drawing Population, 400,000)

Theatre attractions here were above the ordinary for the opening of the new month. As a result the cash registers rang more than usual.

### Estimates for Last Week

**Aladdin** (Inde) (1,500; 35-50-75) "Seventh Heaven" (Fox). Ran into second week strong. Complete Movietone accompaniment made this a natural. So many hadn't been accommodated at end of second week that three special noonday matinees were given before regular showing of "Fortune Hunter." Both weeks about even at $8,500.

**America** (U) (1,500; 15-25-30) "Woman on Trial" (Par). One of nine Paramounts booked by this house, did better than usual, closing around $3,400. Langdon's "Three's a Crowd," flop just before, and the management followed with "Les Miserables" for two days, which nose-dived. "Woman on Trial" then saved the week from complete disaster.

**Broadway** (Inde) (1,575; 50-$2) "Cradle Song," with Mary Shaw, Eva Le Galliene's Civic Rep. Co., at reduced prices, opened to brisk biz, which held up through their seven-day engagement. Broadway has been dark for long time, and "Cradle Song" reopened it. Close to $9,000, giving everybody a break.

**Colorado** (Inde) (2,450; 30-40-50) "Man Crazy" (F. N.). Fair program picture. Stage act, plus Scheuerman's band on stage, duck soup for thousands in this town. Never any big dough spent on these footlight features, but they click just the same. About average at $7,000.

**Denham** (Inde dramatic stock) (1,732; 25-$1). "Sally," Ziegfeld's musical show, started slowly but gained speed and held over for second week.. Opening week $7,000.

**Denver** (Publix) (2,600; 25-40-60). "Gentlemen Prefer Blonds" (Par), plus "Shadowland" on stage, Nothing sensational for this house. Gross showed appreciable drop—large part of which can be laid to the fact that this theatre has withdrawn its advertising from the largest Denver newspaper, "Post," and is using other sheet exclusively. Drew $18,000, which, while high in Denver, isn't high for the Denver.

**Empress** (Inde musical stock) (1,860; 15-30-50) "Uncle Tom's Cabin." If you can imagine this Harriet Beecher Stowe classic done with song and dance interpolations, you have some idea of what the High Jinks Players had to contend with. Poor old "Tom" drew about $4,600, despite heavy ballyhoo. Too heavy to attempt as light comedy, with music.

**Orpheum** (Vaude) (1,600; 15-50-$1). Lew Cody headliner, and though business started off all right it didn't maintain an even pace. Things quieted down toward the end of the run, and closed at $9,000 or slightly less. "San Francisco Nights" held screen. Gene Austin, previous week, brought in record receipts.

**Rialto** (Publix) (1,050; 25-30-40). "The Circus" (U. A.) closed its second week as strong as initial showing. Extra advertising space put this over to the tune of $6,500 each week. First time in months Rialto has had picture capable of bringing 'em in.

**Victory** (Publix) (1,140; 15-25-30). "Lovelorn" (M-G-M) for last half, with elaborate lobby display, managed to reach the usual mark of $1,700.

# 'Student Prince, $46,350; Penn's Record, Pittsburgh

Pittsburgh, Feb. 7.

Penn house records, held by "Love," were shattered by over $1,000 last week by the "Student Prince."

Grand, although hurt some, did well "Shepherd of the Hills" doing around $14,000, not bad on the black ink.

### Estimates for Last Week

**Aldine** (Loew) (2,000; 25-35-50)—"Main Event" and vaude; $13,100, good.

**Cameo** (U) (600; 35-40)—Reissue (Fox), with Gilbert and Adoree, flopped.

**Davis** (2,100; 35-50-75)—"Silk Legs" and vaude. House cut acts from 7 to 6.

**Grand** (2,700; 35-50) (Stanley)—"Shepherd of Hills" and slim stage show reacted favorably.

**Penn** (Loew) (3,600; 25-35-50)—"Student Prince." Fine publicity campaign and Publix unit "Banjomania" also helped. $46,350, record.

# 'DRUMS' AT $2 PUZZLING PICTURE; FILMS' INS AND OUTS ON B'WAY

## Jannings' 2d Week at Rialto, $48,300, Enormous—"13" Unlucky for Roxy, $94,000—"Ironsides" Couldn't Do It at Par, $69,200

One of those weeks where everything went along about as expected. Preceding week-end's wind and snow didn't do any good in some spots, but the Capitol didn't feel it where "The Student Prince" started off auspiciously enough to be held over. This makes the second successive picture the Capitol has retained for a fortnight. "Divine Woman" was immediately ahead of it. Novarro and Shearer, in the adapted operetta, swept $75,200 past the gate and will try to stay inside the Garbo $12,500 slide on the second week.

Jannings' second week in "Last Command" galloped to $48,300, a $2,700 dip from the previous week. Excellent showing and the film gives sturdy indications of a long time at the Rialto.

Over at the Roxy, where the house has been jumping and dipping $12,000 and $14,000 weekly, "13 Washington Square" last week let the gross down to $94,000 with the third Universal picture in a row to come in this Saturday, "He's My Daddy," Reg Denny subject.

Chaplin's last of four weeks at the Strand tickled off $41,600 with "Patent Leather Kid" going in for so long as it can stay. "Gentlemen Prefer Blondes" petered out at the Rivoli to $18,500, but stopped Friday at six p. m. to make way for a reserved seat benefit showing of "Sadie Thompson."

The three weeks of the Anita Loos story was unprovocative of any highlights and goes down as a disappointment as far as Broadway is concerned. On the other hand, "Helen of Troy's" third crack at the Street was strong enough to keep it another week at the Cameo after running up close to $6,200 at this midget stand. "Buck Privates" donated $10,800 to the Colony.

"Old Ironsides" didn't do much for the Paramount on its first pop priced showing in town with $69,200 in the tills. It's a drop of $4,400 from the previous film, "Sabreur."

### Hi 'Atters

Among the highhat $2 crowd "Drums of Love" is proving a stumbling block. Getting loose for its first full week, matinees were extremely weak and around $9,000 was all the Griffith product could show. Double-header plug ads signed by Belasco and Max Reinhardt are being used. Belasco also endorsed "Uncle Tom," so the silent drama is getting quite some attention from the veteran showman.

"Tom" ambled in at $8,300, slightly under its former figure, while "Chicago" reveals itself as quite willing to call it quits at $6,000.

"Simba," the animal picture, is a surprise. Martin Johnson's telescopic shots have added a Saturday morning for the youngsters and remains above $16,000. A feeler was put out for the Central, but Universal eased its head horizontally. Picture has extended its run two weeks.

"The Enemy" can't get its second wind at the Astor and is merely stalling, but "Wings" and "Jazz Singer" aren't having any trouble grinding out mile after mile of unwinding at $15,400 and $18,300, respectively. "Love," at the Embassy, went back to capacity again, hitting $10,100.

### Estimates for Last Week

**Astor**—"The Enemy" (M-G) (1,200; $1-$2) (7th week). Would be willing to call it a run if anything were ready to come in; quiet since opening and marking time now; if it got $9,000 everybody's satisfied.

**Cameo**—"Helen of Troy" (F. N.) (549; 50-75) (2d week). When house gets up around $6,000 means plenty of business; hot Grecian mama on third trip to Broadway so nice as house guest she accepted invitation to stay another week.

**Capitol**—"Student Prince" (M-G) (4,620; 35-50-75-$1.65) (2d week). Second successive holdover film for Capitol; opening week-end storm didn't effect here where full gross ran to $75,200.

**Carroll**—"Simba" (997; $1-$2) (3d week). Added extra Saturday morning show for the juveniles; backing of natural history enthusiasts helping plenty and over $16,000 sounding off in hurrahs; reported dickering for Vitaphone release with musical attachment; has extended its run two weeks, making six in all.

**Central**—"Uncle Tom's Cabin" (U) (922; $1-$2) (14th week). At $8,300 not too downhearted; house had nibble from "Simba" but refused.

**Colony**—"Buck Privates" (U) (1,980; 25-50-75). Pushed things ahead bit by reaching $10,800.

**Criterion**—"Wings" (Par.) (973; $1-$2) (26th week). Amongst elite and threatening to break in on roll of honor of big six $2 pictures; no trouble on 44th street corner and still enjoys b. o. lines for Monday matinees; $15,400.

**Embassy**—"Love" (M-G) (596; $1-$1.65) (11th week). Became playful again and got rid of excess spirits by skipping back to capacity; "Two Lovers" (U. A.) scheduled here March 22; first outside film to play M-G-M house and if date kept, will have given "Love" 16½ weeks here.

**Gaiety**—"Chicago" (Pathe) (808; $1-$2) (7th week). Roxie Hart bored with Broadway and its $2 tap; or vice versa; at $6,000 willing to blow; "Four Sons" due here for Lincoln's Birthday matinee premiere; house cluttered up with two booths, new pipes, extra wires and a lot of profane people; "Chicago" closes Sunday.

**Liberty**—"Drums of Love" (U. A.) (1,234; $1-$2) (3d week). Just can't get going; afternoons 'way off and bowed to around $9,000 mark; generally liked but no one seems able to lay their finger on what's wrong; lots of guessing though.

**Paramount** — "Old Ironsides" (Par.) (3,400; 35-50-75-90). Spread sails at pop prices but failed to catch better than $69,200; okay but below what house has been doing since Xmas rush; $4,400 off from previous week.

**Rialto**—"Last Command" (Par.) (1,960; 35-50-75-90) (3d week). Able to hold up to $48,300 after record $51,000 week considered remarkable; no telling at this time how long Jannings film will stick.

**Rivoli** — "Gentlemen Prefer Blondes" (Par.) (2,200; 35-50-75-90). Passed quietly at $18,500. "Blondes" failed to show punch strength at any time; "Sadie" now in.

**Roxy**—"13 Washington Square" (U) (6,205; 50-$1.65). First Universal picture in series of three at this house got $94,000; means cops stayed in station house; "Love Me" current, and "He's My Daddy" (Reg. Denny) to come next week; all U films; office staff all smiles Monday after directors' meeting.

**Strand**—"The Circus" (U. A.) (2,900; 35-50-65-75). Chaplin laughed himself out of Strand to $41,600 after fourth and final week; engagement totalled $243,100, beating "The Gold Rush" week for week. "Patent Leather Kid" current and sure to stay two weeks; more if figures warrant.

**Warner's**—"Jazz Singer" and Vita (W. B.) (1,360; $1-$2) (18th week). Jolson still mechanically warbling to many listeners and quite apt to sing to a few more; $18,200; big.

# MAE MURRAY HITS AGAIN, $43,600, ST. L.

## "Sadie" No Panic at State, $23,900—"Noose" Good at Missouri, $28,100

St. Louis, Feb. 7.
(Drawing Pop., 1,000,000)

Mae Murray brought her tabloid Publix unit, "Merry Widow," to the Ambassador last week, and it included some of the most beautiful settings seen in local theatres recently. Miss Murray was supported by a host of good entertainers, some fine voices and really funny comedians.

Prince Mdivani did not come to St. Louis. "He had to go back to California to look after our properties. Someone had to," Mae stated languidly.

### Estimates for Last Week

**Grand Central** (Skouras) (1,700; 50-75)—"Jazz Singer" (W. B.) Vita. Beginning to look like indefinite run. Sixth week almost as remunerative as preceding five; $16,300.

**Loew's State** (3,300; 25-35-65)—"Sadie Thompson." Teddy Joyce's stage presentation. $23,900.

**Ambassador** (Skouras) (3,000; 35-65). "Irresistible Lover." With Norman Kerry and Lois Moran, entertaining little comedy. Mae Murray "Merry Widow Revue" afforded Ed Lowry week's vacation in New York. $43,600.

**Missouri** (Skouras) (3,800; 35-65)—"The Noose." Melodramatic crook story, in spite of being rather tiresome, gives Dick Barthelmess chance for some very fine acting; $28,100.

# HOT TITLES DIDN'T MAKE HOT BUSINESS

## All of K. C. Downtown Off Last Week—Midland, $24,000—Mainstreet, $14,000

Kansas City, Feb. 7.

A bunch of hot ones for the downtown patrons last week—"Helen of Troy," Mainstreet; "Gentlemen Prefer Blondes," Loew's Midland; "Wine," Liberty; "Gertie's Garter," Globe; "Come to My House," Pantages, and "Sailors' Wives," Orpheum.

If this is what the public want, the public had it plenty, but the alluring titles failed to drag the ticket buyers out in any strength, and the weekly grosses failed to show any increases, with the lone exception of the Mainstreet, which gathered 'em in.

Reviewers gave their strongest adjectives to the "Helen" picture, but were also strong for "Blondes." The other first-runs suffered, some given to more empty seats than customers.

Starting Saturday the Midland changed from its own "home-made" stage show to the amalgamated Loew-Publix units, and another change in policy will go into effect this week, when the opening day for each bill will be Friday instead of Saturday. It is stated that this move was caused to accommodate the routing of the units, which jump from here to Dallas.

### Estimates for Last Week

**Loew's Midland**—"Gentlemen Prefer Blondes" (Par) (4,000; 25-35-60). Stage show headed by Pat Rooney, built around house orchestra and Dancing Rockets, with Jack Sidney m. c. Saturday and Sunday business big, but remainder week not so forte; $24,000.

**Mainstreet** (Orpheum)—"Helen of Troy" (F. N.) (3,200; 25-50). Regular vaude. Reviewers fell strong for picture and wrote raves about it. Sunday found house too small for crowds. Steady throughout week; $14,000.

**Pantages**—"Come to My House" (2,200; 30-50). Picture made from Roche's "Liberty" magazine story, full of thrills and interest. Stage show. Entire bill perfect for Pan's clients, but some evidently didn't know it; $8,400.

**Liberty** (Ind)—"Wine" (1,000; 25-50). Chapter of "New Collegiana" interesting to those following series. Clara Bow name meant much, whether picture new or revival; $2,600.

**Newman** (Lowe) — "Baby Mine" (M-G-M) (1,980; 25-35). Rollicking comedy got away to good start Saturday. This house has been hurt worse by new Midland than any of others, and reduction from 60c nights to 35c has not brought results hoped for; $2,700.

New Uptown's feature, "A Woman Against the World," with stage show.

At Globe Bridge Players in stock and "Getting Gertie's Garter" film. President Coolidge at Pan-American conference on Movietone given break in publicity.

# Fall River Blaze Felt In Providence Box Offices

Providence, Feb. 7.
(Drawing Population, 300,000)

With excellent weather breaks nearly all houses took an even score in last week's lineup. The fire in Fall River drew many thousands out of the show-going ranks and the last half of the week left the boxes open for a fall-off.

Majestic broke to high mark for the first time in a long while with "Sorrell and Son" and the Heflin debate in Movietone. Fay's hit a fair draw with "Three's a Crowd" and a good sized revue for vaude. The Strand sat back for a rest after two capacity weeks with "The Valley of the Giants," good for a faint click. Carlton did good biz with "Streets of Shanghai" and some vaude. Uptown continued its successes with "Two Arabian Nights" on a repeat showing.

### Estimates For Last Week

**Majestic** (Fay) (2,500; 15-50) "Sorrell and Son" (U. A.) and Heflin debate in Movietone. In the win column; only extraordinary draw of the week; great at $7,400.

**Strand** (Ind.) (2,200; 15-50) "Valley of the Giants" (F. N.) and "For the Love of Mike" (Col.). Nothing extra at about $8,000.

**Carlton** (Fay) (1,474; 15-50) "Streets of Shanghai" (Tif.) and some likeable song and dance vaude. Best returns in weeks at $4,500.

**Fay's** (Fay) (2,000; 15-50) "Three's A Crowd" (F. N.) and vaude revue. Harry Langdon popular and week held up at about $5,500.

**Uptown** (Ind.) (1,500; 10-25) "Two Arabian Nights" (U. A.). Carrying on at about $2,800; "Two Women Wanted" also on bill.

**Rialto** (Fay) (2,000; 10; 25). Second runs notwithstanding struggle at $1,200.

# TACOMA AT EVENS

## Good and Bad Grosses in Film Houses Last Week

Tacoma, Feb. 7.
(Drawing Pop., 125,000)

Nothing to rave over last week, although good program shows prevailed. Pantages and Broadway ran for town's lead. Rialto did a little better with Mary Pickford in "My Best Girl." Colonial had "Beau Geste" alongside of "Beau Sabreur" at the Broadway, this being second time for "Beau" in Tacoma. Unusual booking, but it seemed to increase interest.

### Estimates for Last Week

**Broadway** (W. C.) (1,650; 25-50)—"Beau Sabreur" (Par). Biz up little. Dave Good pronounced good. F and M better idea in "Lace." $6,200.

**Pantages** (1,450; 25-50)—"Pajamas" (Fox). Olive Borden helped draw. $4,900, very light.

**Blue Mouse** (Hamrick) (650; 25-50)—"Dress Parade" (Pathe). Vita and Movietone helped draw. Biz off badly at $3,000.

**Rialto** (W. C.) (1,250; 25-40)—"My Best Girl" (U. A.). Mary has following. $7,200, great.

**Colonial** (W. C.) (850; 25)—"Beau Geste" (Par). Great show and biz up. $1,300.

# 'NOOSE' TAKES RECORD AT STATE, N. O.; $19,100

## Ran 'Way Ahead of Jannings' 'Command,' $16,200—'Quality Street,' $3,200, in Red

New Orleans, Feb. 7.

Loew's State ran ahead last week with "The Noose," breaking the house attendance record for all time, going over $19,000, and beating the previous seven days by nearly $7,000. "The Noose" proved a box office sensation here.

"Last Command" was hurt materially at the Saenger by an inferior stage show, the house barely passing $16,000.

"Quality Street" did very badly at the Strand. Orpheum showed considerable strength with "Almost Human," above $9,000 for the first time this season.

### Estimates For Last Week

**Loew's State** (3,218; 50) "The Noose" (F. N.) with Barthelmess, helped considerably by excellent publicity, also stage show; $19,100, taking house record.

**Saenger** (3,568; 65) "The Last Command" (Par.). Jannings classic disparaged some by surrounding entertainment; $16,200.

**Orpheum** (2,400; 75) "Almost Human." Good vaude contributing factor; $9,400.

**Strand** (2,200; 50) "Quality Street" (M-G-M). Rather poor vehicle for Marion Davies; $3,200 and in the red.

**Palace** (2,300; 40) "Turkish Delight." Sent returns to $5,800.

**Liberty** (1,800; 50) "The Crystal Cup." Started in mild manner and never recovered. Just $2,700.

**Tudor** (800; 40) "The Swell Head"—$1,300.

# Fox Did $22,000 and Palace, $17,000, in Wash.

Washington, Feb. 7.
(Estimated White Pop., 450,000)

### Estimates for Last Week

**Columbia** (Loew) — "Student Prince" (M-G-M) (1,232; 35-50). Slip dut to storm, final count just nosing over $6,000 for second week.

**Earle** (Stanley-Crandall) — "Valley of the Giants" and Hyman presentation (2,300; 35-50). Improvement over preceding week in screen, stage and box office; possible $9,000.

**Fox** (Fox)—"Silk Legs" (Fox) and Sophie Tucker (3,432; 30-40-60-75). Still getting higher scale than others and seemingly set to fight it out along those lines; Miss Tucker increased business slightly to $22,000.

**Met** (Stanley-Crandall) — "Patent Leather Kid" (F. N.) (1,518; 35-50). Third week to about $7,500; "Jazz Singer" back currently for repeat of six days to bring house to Saturday opening.

**Palace** (Loew)—"Man, Woman and Sin" (M-G-M) and Publix "Tokio Blues" (2,363; 35-50). Wesley Eddy, permanent m. of c., back after week off. Pit orchestra developed into peach of stage band. Monta Bell picture and good stage show. Lots for 50 cents and about $17,000.

**Rialto** (U)—"Finders Keepers" and musical comedy in tabloid. (1,978; 35-50). May have resulted in slight improvement to estimated $6,500.

# Col. McCoy in Cal. Film

Los Angeles, Feb. 7.

Larry Weingarten, recently appointed supervisor of the Col. Tim McCoy unit for M-G-M, will put into production next month his first picture. It is a story on early California, with a pony express background.

Nick Grinde will direct.

# 'SABREUR,' $52,000, CHI; 'WHIP WOMAN,' $47,000

## Some Good Runs and Grosses in Loop—"Gaucho" at U. A. Went Up to $25,000

Chicago, Feb. 7.

At the Chicago last week "Beau Sabreur" and a good stage show brought a plump gross of $52,000, although the dailies' reviews were tinged with disappointment in comparing this film with "Beau Geste." Roosevelt let out ... O. T." after two weeks to take on "Gentlemen Prefer Blondes." The gross didn't call for such a quick exit.

Jannings in "The Last Command" dropped only $1,000 in second week at McVickers. United Artists likewise is clicking with "The Gaucho," going upward in the third week to $25,000. "The Circus" next week.

### Estimates for Last Week

**Chicago** (Publix)—"Beau Sabreur" (Par) (4,100; 50-75). With some aid from stage show this film brought very good $52,000; for three weeks grosses here exceptional.

**Garrick** (Shubert)—"Jazz Singer" Vita (W. B.) (1,293; 50-$2.20) (12th week). Town's only legit-scaled picture, $14,000, with no closing date set; sensational for this town.

**McVickers** (Publix)—"The Last Command" (Par) (2,400; 50-75). Jannings continues excellent, dropping only $1,000 in second week; $27,000.

**Monroe** (Fox)—"Daredevil's Reward" and Movietone (Fox) (975; 50-65). Tom Mix slightly under at $4,300; usually hits at least grand above that.

**Oriental** (Publix)—"The Whip Woman" (F. N.) (2,900; 35-50-75). With better pictures being brought in to offset apparently weakening stage draw, this one must be credited with giving house normal $47,000. Strong stage show included Paul Ash at its head. Ash's phenomenal run may be finally telling.

**Orpheum** (Warner)—"If I Were Single" and Vita (W. B.) (776; 50). Customarily nice drop-in trade to $7,300.

**Playhouse** (Mindlin) — "Faust"-"Loves of Pharaoh"-"Peter the Great" (Ufa). Three-split week of Jannings revivals, little art theatre rewarded very modestly with $3,600. "Faust" weakest and "Peter" strongest.

**Roosevelt** (Publix) — "Helen of Troy" (F. N.) (1,400; 50-60). Okay in second week with $14,000, following $18,000 first week, but let out in favor of "Blondes."

**State-Lake** (Orpheum)—"Leopard Lady" (Pathe) (2,800; 25-50-65). Fair week, considering about $18,000.

**United Artists** (U. A.)—"The Gaucho" (U. A.) (1,702; 25-75). Doing nifty business, picking up to $25,000 in third week; in for four weeks.

# "TEXAS STEER" OFF; 'SADIE' ON IN SEATTLE

Seattle, Feb. 7.
(Drawing Pop., 450,000)

Better shows in town last week but there seems to be a little lull before the opening of the massive new Seattle later this month.

"Sadie Thompson" set the town on its ears at the United Artists, while "A Texas Steer" proved a lame duck at the 5th avenue. Pantages billed Duncan Sisters strong in picture, "Topsy and Eva," and biz better. President had Olga Printzlau's new play, "The Showdown," and it looked good. Great theme, with wonderful possibilities. Blue Mouse had fifth big week with "Jazz Singer" and going into sixth, for record picture attendance in Seattle, it is believed.

### Estimates for Last Week

**Fifth Ave.** (W. C.) (2,600; 25-65)—"Texas Steer" (F. N.). Combined with somewhat atmospheric "Harvest Idea," good harmony but no pull in either presentation or picture. Hermie King helped things a lot. $13,000, bad.

**United Artists** (W. C.-U. A.) (2,100; 25-65)—"Sadie Thompson" (U. A.). Sex-stuff plus with draw plus. Got by censors and pulled in customers. Advertised heavily this screen version of "Rain." $13,000.

**Columbia** (U) (1,000; 25-50)—"Beau Sabreur" (Par). Second week draw above average second week. $5,300.

**Blue Mouse** (Hamrick) (950; 50-75)—"Jazz Singer," Vita. (W. B.) and Movietone. Fifth week held up great. $10,800.

**Pantages** (1,550; 25-65)—"Topsy and Eva" (U. A.). Advertised strong as United Artists production. Duncan Sisters dandy name draw. Biz improved. $12,000.

**Orpheum** (2,700; 25-75)—"Leopard Lady" (Pathe) and vaude. Biz better. $12,500.

**President** (Duffy) (1,650; 25-$1)—"The Showdown" (Duffy Players). New Olga Printzlau play received splendid applause. Play brings tears and laughs. Deeply impressive. Howard Miller acting particularly bright spot. $9,400, very big.

# 'CIRCUS' STEPS OUT FOR $30,000; SHEARER TOPS 1ST RUNS, $27,000

## "Last Command" Under Expectations in L. A., $17,800—Stage Show Helps "Sabreur" at State, $21,200—"Man Crazy" Surprises, $7,500

Los Angeles, Feb. 7.
(Drawing Pop. 1,450,000)

First run houses took it on the chin last week with the exception of Grauman's Chinese and the Biltmore. Trade was 'way off, worse than it has been since before Christmas. There is a general slackness in employment locally, result being that folks are not tossing their coin at theatre box offices.

Honors went to the Chinese with "The Circus." Picture had a good stage balance in the indoor circus Grauman put on headed by the Hannaford Family.

Of the downtown group the Metropolitan led the field. It had Norma Shearer's "The Latest from Paris" and Fanchon and Marco's "Birthday Idea," with Cliff Edwards the added attraction. Although the house did all right it seemed as though the entire show were not sold through publicity angles in 100 per cent. fashion. The presence of Ukelele Ike was not stressed upon enough. They paid plenty of dough for this boy and did not capitalize on him, but Miss Shearer was the potent b. o. draw she always is here.

"The Last Command" did sort of brody on its first week at the Million Dollar. It opened to about $1,400 less than "Love," its predecessor, and the full count ran $7,000 behind "Love" on the first week. This was despite the dailies put on a rave and the picture was well sold from a publicity angle. Another Paramount blank was "Beau Sabruer" at Loew's State. Had it not been for the drawing power of Eddie Peabody house would not have gotten by the "red" margin. But Paramount was vindicated at the Biltmore by "Wings." This one is running along in great style and its third week was within $1,500 of the first week.

"The Jazz Singer," though not knocking them over in its fifth week, held up nicely. For the ninth and next to final week at Carthay Circle, "Sunrise" went along steadily at around $1,100 below the week before. Second week of "The Dove" at United Artists was not so encouraging. Norma Talmadge film dropped around $6,000 and is scheduled to vacate after playing two weeks and two days in favor of "Sorrell and Son."

"My Best Girl" was a life saver for the Egyptian. This house, in the neighborhood class with a poor line of exploitation and publicity, got the break because there are lots of folks who didn't see the Pickford opus and most of them lived in Hollywood.

At the boulevard customers went hook, line and sinker for "Man Crazy" and Gene Morgan. House was about $750 ahead of week before. Second week of "The Fortune Hunter" at Broadway Palace was just too bad, even though house tried to capitalize on the Chaplin moniker by playing the name up heavy with "Syd" in small type.

**Estimates for Last Week**

**Grauman's Chinese** (U. A.)—"The Circus" (U. A.) (1,958; 50-$1.50). First week for new Chaplin and the fans fighting each other to plank down the kale at the till; around $30,000.

**Carthay Circle** (Miller-W. C.)—"Sunrise" (Fox) (1,500; 50-$1.50). Next to final stanza okay, mats off and nights fair to $8,250.

**Criterion** (W. C.)—"Jazz Singer" (W. B.) (1,600; 50-$1.50). Did well on fifth week, though afternoons very shy; $8,600.

**Biltmore** (Erlanger) — "Wings" (Par.) (1,655; 50-$2.20). Making remarkable strides here with third week excellent; night trade almost capacity; $18,000.

**Loew's State** (W. C.-Loew)—"Beau Sabreur" (Par.) (2,200; 25-99). Can't be called sequel to "Beau Geste" and panned all over; Peabody life saver to b. o.; $21,200.

**Metropolitan** (Pub.-W. C.)—"Latest from Paris" (M-G) (3,595; 25-75). Led the downtown group by totaling $27,000.

**United Artists** (U. A.-W. C.)—"The Dove" (U. A.) (2,100; 25-$1.10). Second week dropped considerably; around $13,500.

**Million Dollar** (Pub.-W. C.)—"The Last Command" (Par.) (2,200; 25-99). Not up to b. o. anticipations; dailies raved with public shy; first week $17,800.

**Boulevard** (W. C.)—"Man Crazy" (F. N.) (2,164; 25-50). Okay here; should have had downtown showing; around $7,500.

**Egyptian** (U. A.-W. C.)—"My Best Girl" (U. A.) (1,800; 25-65). Thanks to Mary Pickford house got healthy profit; near $10,000.

**Broadway Palace** (Orpheum)—"Fortune Hunter" (W. B.) (1,540; 15-40.) Second week here unwarranted; house used all sorts of subterfuges to get them in, but $2,950.

# "CIRCUS" VERY BIG IN MONTREAL, $17,500

Montreal, Feb. 6.

"The Circus" and full houses at the two legit theatres with "Broadway" at the Princess especially hitting $18,000, didn't seem to do the other offerings a lot of good, although they were better than the week before. Palace with "The Circus" was heading for $20 000 at the start, but fell off a bit later in the week for no special reason and ended to $17,500, very big.

Capitol holds its own particular crowd, almost regardless of what is shown, but deserved better than it got last week, around $13,000.

Loew's put on a very attractive picture and got about $14,500. Imperial made a play as usual with vaude.

The safety league in these parts has just completed its second six-monthly inspection of the 50-odd theatres in the city. It gives them all a clean sheet and adds some kind words as to their willingness to conform to the regulations.

**Estimates for Last Week**

**Capitol** (2,700; 60-85) "Love Mart" (F. N.). Nice dressy picture, little different to general run; $13,000.

**Palace** (2,700; 55-85) "The Circus" (U. A.). Looked like a smash at beginning of week, but fell off some; $17,500.

**Loew's** (3,200; 45-75) "Quality Street' (M-G-M). With average vaude that swung good results in difficult week; $13,500.

**Imperial** (1,900; 30-85) "French Dressing" (F. N.). Fitted in well with vaude; $5,000.

**Strand** (800; 30-40) "City Gone Wild" (Par.); "College Hero" (Col.); "Man Crazy" (F. N.); and "Dog of Regiment" (Warner). All together, $4,000.

# 19-Year-Old Assistant Made Full Director

Los Angeles, Feb. 7.

One of Hollywood's periodic shiftings of casting directors occurred last week when FBO took Jack Votion off the job and promoted Rex Baily, his 19-year-old assistant, to authority.

# PHELPS DECKER DEAD

## Killed by Gas in Apartment—Wife Denies Suicide

Phelps Decker, 41, film editor for Universal, was found asphyxiated by gas in his apartment at 35 East 30th street, New York, Feb. 5, by his wife, Clarice. Decker and his wife had been visiting friends over the week end. He left to return home to finish some work.

When Mrs. Decker reached home about 3 p. m., and, unable to get in, she summoned an elevator boy and the door was forced. Decker was found slumped in a chair, dead. Mrs. Decker denied that her husband had committed suicide, saying he had not been despondent and appeared to be in the best of spirits when she talked over the phone with him a short time before.

Mrs. Decker said her husband had acted in an advisory capacity for Mary Pickford and did research work for D. W. Griffith. Monday afternoon the remains were taken to Fresh Pond and cremated. Besides his wife, deceased is survived by a sister.

# ZANE GREY'S 2-REELERS

## Author Took Them in South Seas—Par Releases as Shorts Next Season

Los Angeles, Feb. 7.

During a ten-month deep-sea fishing expedition to the South Seas, Zane Grey, author of western and sea stories, shot about 60,000 feet of film of the trip. He has had this material edited and titled by George Sargent into six pictures of two-reels each.

Grey has arranged for distribution of the series through Paramount. The pictures will be released next season.

One of the biggest surprises in Washington is the luxurious SWANEE Ballroom.

That the nation's capital supports a place that would make even Broadway "sit up and take notice" is attributable to the directional ability of MEYER DAVIS and the performance of one of his orchestras.

It's worth a trip to Washington to see.

# BOSTON GROSSES

Boston, Feb. 7.

With Ruth Taylor at the Met in person with "Gentlemen Prefer Blondes" (Par), the picture made no record for the Publix house. Running six days it did $40,900. "Dancing Feet," stage presentation. Met, in Boston, now opens Friday instead of Saturday.

'At Loew's State "The Student Prince" (M-G-M) fell below previous weeks and expectations, grossing $26,900, considerably off the previous weeks.

"Sorrell and Son" at the downtown Loew's Orpheum did strong business at $24,000.

"The Texas Steer" at the Olympia brought out Rogers fans for strong trade.

"The Streets of Shanghai" (Tiffany) and "A Light in the Window" (Rayart) played to good houses at the Modern and Beacon. "Love and Learn" (Par), with vaude, had an average week at the New Boston.

**Estimates for Last Week**

**Met** (Publix) (4,000; 40-60) "Gentlemen Prefer Blondes" (Par), Paul Oscard's "Dancing Feet" on stage. $40,900.

**State** (3,500; 35-50) Less than expected with "The Student Prince" (M-G-M), Behren's band on stage. Below previous two weeks. $26,900.

**Orpheum** (3,500; 35-50) "Sorrell and Son" (U. A.) still doing good business in Boston. $24,000.

# "Daddy" and "Lovelorn" Kind to Please Topeka

Topeka, Feb. 7.

Spotty week with unexpected falling off Wednesday but week's grosses above average. Best bet was Denny's "That's My Daddy"—rather it was the little La Verne tot's picture. Topeka went crazy over this kid.

"The Silver Cord," brought here as a society event with sponsors 'neverthin,' showed to an almost filled house liberally sprinkled with paper Tuesday night. It was a dress affair, but even some of those who put on their tuxes panned the show because of lack of music and too much talking. "The Constant Wife," with Hackett, Walker, Bunting, Tellegen cast, did two performances to three-quarters capacity Saturday night, with the patrons more satisfied.

**Estimates for Last Week**

**Jayhawk**—(1,500; 40; Jayhawk) "Quality Street" didn't draw, but pleased. "That's My Daddy" smashed and packed the place. Week's total, $4,200.

**Orpheum**—(1,200; 40; National) "West Point," with all discrepancies and hokum, just what regular fans wanted. Good. About $2,200.

**Cozy**—(400; 25; Lawrence) Miss Fairfax's name played up in the publicly helped pull for "The Lovelorn," one of the good guesses of the season. "The 13th Hour" got good play last half. Total, $1,200.

# Midwest Seeks Sundays

Bloomington, Ill., Feb. 7.

The annual spring fight in Sunday blue-law towns in this section of the state is getting under way. The council of this city at its last session received a petition of 5,592 names, more than half the vote, to submit question of Sunday opening at the spring election April 3, and the question will go on the ballot.

In Effingham last week a special election was held and its Sunday closing laws junked. The citizens voted 1,215 to 606 for Sunday shows after a spirited campaign.

# "NOOSE'S" $17,000 IS HIGH IN MILWAUKEE

## "Dove" and "Prince" Hold Over, $9,000, and $11,000—"Sabreur" 1 Wk., $9,650

Milwaukee, Feb. 7.

It looked like boom days had returned to Milwaukee last week, instead of the present slight slump in employment. "The picture's the thing," the week said.

Every house on the Rialto, barring the combos and the Strand, had a special with Midwesco's Merrill mopping up handsomely with "Student Prince" sliding into a second week. Neat profit, too, at the Wisconsin, due to Eddie Weisteldt, who put on the stage show.

The Garden, after four weeks of "The Jazz Singer," countered with "The Dove," and coasted in well ahead of the red line. Sticks over for another week.

"Beau Sabreur" did well, but not well enough to hold over.

The Majestic's business continued to stay high, but not because of the picture or the acts, but because the Kiddie Movie made with Jackie "Hoo" Ray, the week before here with local youngsters in the cast drew in the proud parents, aunts, relatives and friends. Big matinees.

**Estimates for Last Week**

**Alhambra** (U)—"Beau Sabreur" (Par.) (1,800; 30-50). Billed like a circus as "sequel to 'Beau Geste,'" but couldn't touch latter's prestige; after big week-end picture ended proposed two weeks in seven days with $9,650.

**Garden** (Brin)—"The Dove" (U. A.) (1,200; 25-50). Seemed to please but did not catch on as well as expected; hardly turned $9,000, but held over.

**Majestic** (Orph.)—"Aflame in Sky" (F.B.O.) (1,600; 10-25-40). Biz can be traced to the home made movie more than the feature or vaude; around $9,300.

**Merrill** (Midwesco) — "Student Prince" (M-G) (1,200; 25-50). Surprise of the town; held them out consistently and cantered home to better than $11,000; easy hold over.

**Miller** (Midwesco) — "Tea for Three" (M-G) (1,400; 25-50). Stage band and picture held own against the street; drew house's usual $7,000.

**Palace** (Orph)—"Wreck of the Hesperus" (Pathe) (2,400; 25-50-75). Eddie Foy drew big over poor film; $17,500.

**Strand** (Midwesco)—"Love and Learn" (Par.) (1,200; 30-50). Weakest picture on street and showed it; not much over $5,000.

**Wisconsin** (Midwesco) — "The Noose" (F. N.) (2,800; 35-50-60) Dick Barthelmess and return of Dave Schooler, m. c., were plenty to get the break here; slid into $17,000 class.

# U Editorial Line Up

Los Angeles, Feb. 7.

Hugh Hoffman, who has functioned in nearly all positions in the Universal plant for years, is to be established in the chair of editor-in-chief, replacing Hugh Montagne, another U veteran. Hoffman has been general art director lately. This shift of assignment does not affect the situation of Henry Henigson, production boss.

Morris Pivar goes back to his post of film editor, while Lloyd Nossler probably will be assigned to edit special productions. All these new placements were expected to be announced some time this week.

"Lonesome" has gone into production under direction of Paul Fejos. It probably will be the last picture on the lot, finishing around Feb. 20, when the studio quits work for 10 or 12 weeks. During the interval preparation of stories will go on, writers, directors and executives continuing during the idle period.

# Georgia Hale in Quickies

Los Angeles, Feb. 7.

After stepping in big league company for some time, Georgia Hale, the girl in Von Sternberg's "Salvation Hunters" and leading lady to Charlie Chaplin in "The Gold Rush," is back in the quickies.

She is featured in "Gypsy of the North," which Trem Carr is producing at California Studios. Miss Hale was under contract to Paramount for a period.

# Brookhart Duplicate

Washington, Feb. 7.

Brookhart bill to stop block booking has been introduced in the South Carolina legislature, according to word reaching the capital here.

# ON 7TH ANNIVERSARY STANLEY GOT $30,000

## Fox Did $26,500 With Corking Stage Bill—"Wings" Unusual Strength at $2

Philadelphia, Feb. 7.

Downtown picture houses had nothing much to complain about last week. Two weekly change houses got by without doing anything sensational. Stanley had "Sorrell and Son" heading its 7th anniversary program, but didn't play up any presentation features, although there was a pretentious dance offering. Gross of $30,000. "Sorrell" was moved to the Arcadia this week for extended run. Fox had a rather weak program picture in "Sharp Shooters," but relied on a strong surrounding stage program and did about $26,500.

The first week of the Karlton's new policy looked encouraging. This house is now to have pictures for runs and is charging 75c top in the evenings. It had been first intended to have an orchestra, but this was later decided against. First film under the new arrangement was "Love." It should round out at least three weeks here unless it gets bad weather breaks. First week about $11,000 with the new scale, excellent for a house of 1,000 seats.

"Gentlemen Prefer Blondes" was a weak sister at the Stanton, and goes out after this week. Its initial gross was under $12,000, not hot for the Stanton to begin a run. The Arcadia fared just so-so with Jackie Coogan in "Buttons," about $3,750.

This week looks strong again with "The Jazz Singer" in at the Fox for at least a couple of weeks and perhaps more. No presentation acts but regular Vitaphone accompaniment. Stanley has Lon Chaney in "London After Midnight" plus Donald Brian with songs. Aldine, Fox-Locust, Stanton and Karlton are holding over.

**Estimates for Last Week**

**Stanley** (4,000; 35-50-75)—"Sorrell and Son" (U. A.). Critics raved and fans liked it. House was celebrating its seventh anniversary, and the combination got a gross of just under $30,000; good.

**Stanton** (1,700; 35-50-75)—"Gentlemen Prefer Blondes" ( F. N., 1st week). Not half as strong as expected and goes out after this week. Under $12,000.

**Aldine** (1,500; $2)—"Wings" (Par, 10th week). Still very strong, last week's gross over $17,445 again. Good until late spring.

**Arcadia** (800; 50)—"Buttons" (M-G-M). Jackie Coogan picture not very strong; under $4,000.

**Karlton** (1,000; 50-75) — "Love" (M-G-M, 1st week). New policy for house started well with this Gilbert-Garbo film. Better than $11,000.

**Fox-Locust** (1,800; $1.65)—"Sunrise" (Fox, 3d week). Just mild pace for this highly praised picture; about $11,000.

**Fox** (3,000; 99)—"Sharp Shooters" (Fox). Weak program picture but presentation features held up business strongly; $26,500.

# F. F. Watson Can't Use Own Name in Film Business

Frederick F. Watson, until last fall the president, general manager and director of the Frederick F. Watson Film Laboratories, is restrained by court order to use his own name in the picture business, on the ruling of unfair competition. With Watson leaving the Watson Labs., the latter sued Watson as an individual to restrain the use of his own name, and that of a Watson corporation organized in Delaware, in competition with the Frederick F. Watson Film Laboratories, Inc., which was priorly established.

Watson and his new company are now engaged in a public stock-selling campaign. Watson is also charged with using stationery and letter-heads "substantially identical" to that of the Watson Film Labs., and the defendant is charged with having received mail intended for the Watson Film Labs. and retained it for a length of time. Watson allegedly agreed not to use his own name upon severing relations with the plaintiff corporation. There are still financial controversies between the parties.

Justice Aaron J. Levy in Supreme Court concludes "the corporate defendant has rushed in to reap the benefits of plaintiff's reputation and standing and is capitalizing it by the stock-selling campaign; and by virtue of the confusion of names to hamper plaintiff in its present legitimate business. This cannot be permitted, whatever may be the individual defendant's personal grievances."

# FILM CRITICS GET BETTER

## EQUITY'S COAST BRANCH VOTING FOR NEW ADVISORY BOARD

**Equity in N. Y. Agreeable—Stops Movement for New Actors' Ass'n—Members of Old Board Eligible —Trying to Patch Things Up**

Los Angeles, Feb. 7.

A general meeting of Equity members on the coast will be held within the next two weeks. Members of a newly created advisory board for the coast branch of Equity will be elected.

Some weeks ago, the Equity Council in New York dissolved the then existing executive committee of the local Equity branch, after the latter failed to get film producers to negotiate a standard Equity contract for picture players.

After some talk of formation of a new actors' association for pictures without Equity affiliation, the New York Council consented to election of an advisory board for local Equity affairs.

It did not object to the election on this board of former members of the old executive committee.

At the coming meeting, nominations for the new advisory board will be made from the floor of the open meeting, the same procedure followed in elections of the Council in New York.

## Bland Johaneson With "Mirror" Under Contract

Bland Johaneson has gone under contract to Hearst's New York "Mirror" for one year with a mutual option, at the largest weekly salary paid to any woman picture critic in New York, if not in the country.

Miss Johaneson, who was with Variety when sent for by the "Mirror," went on the Hearst daily tab for four weeks. Before the period expired she was requested to sign a three-year agreement, but compromised on the shorter term. Miss Johaneson is said to have been engaged by Victor Watson, the managing editor or something of the "Mirror," on the express direction of W. R. Hearst, with Hearst also setting the salary.

**Crewe vs. Parsons**

Regina Crewe is going direct to Hollywood Feb. 12, instead of ghosting a Hollywood news letter for a time while attached to the "Mirror," as was the intention. Miss Crewe's movie news letter will be International News Service-syndicated. Louella Parsons, who was taken from the New York "American" to the coast, is the Universal Service (Hearst) movie news correspondent on the lot.

Miss Crewe's stuff will run in the New York "Mirror" (tabloid) as against Miss Parson's U service dope on the opposing "American," both members of the same club (papers, not girls).

Miss Crewe was movie critic on the New York "Morning Telegraph." Her husband, Herbert Cruikshank, on the same sheet, will resign to accompany his wife to the coast.

## Lloyd's 1st Cheaters

Los Angeles, Feb. 7.

Harold Lloyd's publicity department announces that the film comedian's first pair of horned rimmed glasses will be one of the feature exhibits at the first international film exhibition to be held at The Hague, Holland, April 14-May 15.

Every film unit in the United States has been invited to take part in the exhibit, which will be staged for the benefit of the Dutch Red Cross at the Groote Koninklijke Bazar.

## Franklin Back West

This week is set as marking the return of Harold B. Franklin to his presidential office of West Coast Theatres circuit, at Los Angeles.

He reached New York about six weeks ago, expecting to remain 10 days.

## HERSHOLT'S CONTRACT MAY BE BOUGHT BY MGM

**U Holds Actor at $1,750 Wkly. —Loans Him Out at $3,750 —2-Year Contract to Go**

M-G-M is negotiating with Universal to purchase the contract of Jean Hersholt for the two years more it has to go. Hersholt has been under contract to U for several years and starred in a number of its pictures. On loan-outs to other producers U has been charging $3,750 a week for his services, and never has him idle. Hersholt is getting $1,750 weekly and has shown a good profit for the contract.

Par made U an offer to buy the Hersholt contract after the actor appeared in "Able's Irish Rose," with U turning down the proposition at that time. During the past couple of weeks M-G-M made a proposition to U to take over the contract with the deal now being framed by the two companies.

## Jetta Goudal Turned Loose by DeMille

Los Angeles, Feb. 7.

Pathe-DeMille has definitely withdrawn the proposition presented to Jetta Goudal last December. The company has lined up its 1928-29 program without any Goudal pictures.

Miss Goudal walked off the lot some months ago although under long term contract to Pathe-De Mille. This automatically breached the contract with De Mille refusing to take her back. However, the producer did offer her a three picture contract calling for a specified salary on each one. The actress turned this down.

When Miss Goudal walked off the lot she was replaced in the remaining pictures of her starring series by Jacqueline Logan. The latter contiues on next season's program.

## Billy Rhodes' Local Tour

Chicago, Feb. 7.

Miss Billie Rhodes, once prominent as a film star and working for many years in Mack Sennett comedies, is touring the country with a technical staff making two-reelers in various towns with locals in the cast under theatre auspices.

Miss Rhodes heads the Jason film company, recently organized by Milwaukee business men, and is booked as an attraction.

### LILLIAN'S SPRAIN AND BITE

Los Angeles, Feb. 7.

Lillian Leighton sprained her ankle while working in a Max Davidson comedy at the Hal Roach studio, but insisted on limping through the picture. She was given a part in an Our Gang comedy the next day and was bitten by a dog on the other leg.

This necessitated crutches, but she will be able to finish the picture.

### "GANG'S" VACATION

Los Angeles, Feb. 7.

Farina, colored member of the Our Gang comedy unit, contracted what the family physician termed the hives. Thinking this was not serious, the kid returned to work rather than hold up production. It wasn't long until Joe Cobb contracted a similar rash, discovered to be chicken pox.

The Gang will have a vacation.

## VARIETY'S THIRD BOX SCORE RATING

**Betty Colfax ("Graphic") Leads New York at .681—Rob Reel (Hazel Kennedy) ("American") First at .727 in Chicago, and "Record" Combined, .759 in Los Angeles—Regina Cannon has Caught Most Pictures (140) Among Daily Reviewers Since Film Score Started**

### THE L. A. SYSTEM

Variety's current box score on the daily picture critics in three cities shows new leaders for each one of the towns. In New York Betty Colfax ("Graphic"), .681, has jumped from fourth to first place; Rob Reel (Hazel Kennedy) ("American"), .727, is a recent inclusion and tops the Chicago string, while Los Angeles "Record" (under a combined average), .759, paves the way for the Coast group.

In New York 52 new pictures have been added since the preceding score of Dec. 7.

**New York**

There is relatively little change in the ranking of the reviewers here, although Richard Watts, Jr. ("Herald Tribune"), drops to fifth place after having led his contemporaries on the inaugural and second scores. George Gerhard ("Evening World"), a late entry on the last tabulation, who immediately jumped into second place, retains that spot at .676, followed by John S. Cohen, Jr. ("Sun"), who also is stationary on the third rung.

At this point the changes start with Quinn Martin ("World"), creeping up two notches to fourth with a percentage of .634. Martin's advance from 16th to fourth place within three scores is due to his getting away from ambiguity. Watts' drop is attendant upon a percentage slide of 64 points, due to having picked up seven "wrongs" and one "no opinion" since the last score. Regina Cannon ("American") has increased her average 48 points to .628, but slips back one nich, due to Martin's sprint. Donald Thompson ("Telegram") is included, although now off that paper, because he was a prolific reviewer. He stands seventh, at .626.

Mordaunt Hall ("Times") has improved his average 71 points to .577, and Harriett Underhill ("Herald Tribune") has also improved her total to .572, but is now in ninth place instead of seventh, due to the generally improved averages. Irene Thirer ("News") stays three from the bottom, despite a point climb; and Jeffery Homesdale ("World") remains next to last through picking up seven more "wrongs," but bettering his total despite that. Alison Smith ("World") is immediately behind Homesdale and again trails the field at .388, a three-point increase over her previous score.

On the Manhattan end the "no opinions" continue to be plentiful, although several are seemingly fighting against the inclination to write copy and not an opinion. It will be seen that the first seven reviewers are fairly well bunched, this only being true of five in the preceding instance, with Bland Johaneson ("Mirror") and John K. Hutchens ("Post") not currently included, due to being recent acquisitions by their respective papers, with too few reviews at present to furnish a definite line on their percentages.

Since the box score started, last June, the following reviewers have been dropped from their papers or replaced: Dorothy Herzog, Joseph McElliott, Howard Barnes, Willella

(Continued on page 14)

## FILM CRITICS' BOX SCORE

**Score as of January 28**

(Based on pictures reviewed since June 4, 1927)

Key to abbreviations: PC (picture caught); R (right); W wrong); O (no opinion expressed); Pct. (percentage).

**NEW YORK**

| | PC | R | W | O | Pct. |
|---|---|---|---|---|---|
| Betty Colfax* ("Graphic") | 91 | 62 | 20 | 9 | .681 |
| George Gerhard ("Evening World") | 71 | 48 | 18 | 5 | .676 |
| John S. Cohen, Jr. ("Sun") | 108 | 69 | 27 | 12 | .639 |
| Quinn Martin ("World") | 71 | 45 | 14 | 12 | .634 |
| Richard Watts, Jr. ("Herald Tribune") | 54 | 34 | 18 | 2 | .630 |
| Regina Cannon ("American") | 140 | 88 | 40 | 12 | .628 |
| Donald Thompson ("Telegram") | 107 | 67 | 31 | 9 | .626 |
| Mordaunt Hall ("Times") | 111 | 64 | 32 | 15 | .577 |
| Harriett Underhill ("Herald Tribune") | 98 | 56 | 26 | 16 | .572 |
| Irene Thirer ("News") | 114 | 56 | 31 | 27 | .491 |
| Jeffrey Homesdale ("World") | 23 | 11 | 10 | 2 | .478 |
| (Miss) Alison Smith ("World") | 18 | 7 | 2 | 9 | .388 |

*(Julia Showell)

**CHICAGO**

| | PC | R | W | O | Pct. |
|---|---|---|---|---|---|
| Rob Reel* ("American") | 22 | 16 | 6 | .. | .727 |
| Carol Frink ("Examiner") | 89 | 59 | 23 | 7 | .663 |
| "News" (unsigned) | 76 | 50 | 17 | 9 | .658 |
| Arthur Sheekman ("Journal") | 66 | 43 | 17 | 6 | .652 |
| Moe Tineet ("Tribune") | 94 | 57 | 30 | 7 | .606 |
| Genevieve Harris ("Post") | 81 | 49 | 25 | 7 | .605 |

(*Hazel Kennedy) (†France Kurner)

**LOS ANGELES**

| | PC | R | W | O | Pct. |
|---|---|---|---|---|---|
| "Record" (combined) | 83 | 63 | 17 | 3 | .759 |
| Louella Parsons ("Examiner") | 52 | 39 | 9 | 4 | .750 |
| Eleanor Barnes ("News") | 61 | 44 | 14 | 3 | .721 |
| Edwin Schallert ("Times") | 27 | 19 | 7 | 1 | .704 |
| "Express" (combined) | 65 | 44 | 14 | 7 | .677 |
| "Herald" (combined) | 75 | 49 | 17 | 9 | .653 |

**TRADE PAPERS**

| | PC | R | W | O | Pct. |
|---|---|---|---|---|---|
| Variety | 185 | 157 | 28 | .. | .849 |
| "Harrison's Reports" | 75 | 55 | 19 | 1 | .733 |
| "Film Daily" | 132 | 95 | 28 | 9 | .720 |
| "M. P. News" | 103 | 74 | 23 | 6 | .718 |
| "M. P. Today" | 49 | 32 | 15 | 2 | .653 |

## YOUNG COLLIER'S ROMANCE

**Reported Broken Off with Dorothy McCarthy**

Los Angeles, Feb. 7.

Buster Collier is reported to have broken his engagement with Dorothy McCarthy in New York, with whom he tried to elope several times but failed to marry on account of parental objections.

Buster is again seen around with Constance Talmadge and they may yet marry.

## Putnam Backing Pictures

George Palmer Putnam, publisher and explorer, has gone into the picture business. With Maurice Kellerman, photographer on the Putnam expeditions, and Vyvyan Donner, young poster artist and costume designer, Putnam has made several short subjects in New York. Kellerman does the photography. Miss Donner writes the scenarios and designs the sets and costumes, while Putnam takes care of the financiel end.

They have released a couple of subjects through Pathe.

### JACKIE COOGAN AT OXFORD?

Los Angeles, Feb. 7.

Jackie Coogan may grow up with a monocle. There is a possibility he will have his education polished off in Oxford, after making one picture this summer for a British film company.

Jackie and his manager, Arthur Bernstein, sail from New York this month to close the deal for the picture.

Oxford is just an idea at present.

### SERIAL UNIT CELEBRATES

Los Angeles, Feb. 7.

A farewell dinner dance was staged at a beach club by the Pathe serial unit to commemorate Pathe's temporary abandonment of serials. The unit produced eight 10-episode serials during its two years.

All featured Allene Ray with Chester Bennett directing.

## Silk Train on Rails And Train as Film

Los Angeles, Feb. 7.

Fox will make a picture entitled "The Silk Train," from a story by Houston Branch. This picture, it is said, will be exploited by all of the railroads in the country.

The story of the silk train is possibly one of the most interesting in transportation, as this train is one of the fastest run across the country. Running time is 73 hours and 16 minutes from Seattle to New York. It consists wholely of express cars.

The silk train has 20 minutes leeway over any other train which may be on the line and only must give way to one train on any railroad—the mint train, carrying gold specie. However, there has been no such train operated across the country in the last 10 years.

The average silk consignment arriving in Seattle from the Orient amounts to around $4,000,000.

## Ocean Hopping Means Nothing to Film Men

Los Angeles, Feb. 7.

If Ruth Elder, the ocean hopper, goes into pictures she will have to prove her case as a box office attraction, which she has not done in vaudeville.

A screen test was made Monday by Paramount, and there is a possibility that company will offer the aviatrix a beginner's contract at $100 a week. She has been receiving over $4,000 weekly in vaude.

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# PATHE STOCK AT 9; BONDS 60; TAPE DISCOUNTS REORGANIZING

## Reports of Call on Bankers for Urgent Financing Starts Panicky Selling—Fox Off to 80 on Offering of Additional Stock—Other Issues Quiet

The crash of Pathe on the stock exchange monopolized attention. Class A issue collapsed to 9⅛ yesterday in excited trading while the bonds touched 60 in heavy turnover, indicating the market was making all haste to discount a financial reorganization of the film property if nothing more drastic.

Reports from the coast of urgent pleas to bankers to advance more money, widespread statements that the concern was badly crippled in its operations by the competition of three new newsreel services as well as the invasion of the short subject field by other producers, all conspired to start dumping of Pathe stock and bonds. The situation was the climax of the company's difficulties, following upon the heels of the directors' action a few weeks ago in passing the quarterly dividend on the $4 basis annually.

When the stock touched 9 at 1 o'clock yesterday it stayed there for a long time, plain evidence that even at that level there was no demand for it, even for purposes of covering short contracts put out as far up as 22. There has been shorting of the stock by the Times Square contingent ever since the new year and even at 9 these contracts are still outstanding. Certainly there has been no evidence that covering has been done at any stage of the precipitate decline.

The crash of the bonds beginning Monday in heavy jettisoning of paper started the collapse. On that day $250,000 worth of 7 per cent. bonds went by the board, some of it in lots of from $10,000 to $30,000, with breaks of as much as $2 between sales. Size of the blocks that came out frightened holders and increased the panic. Yesterday the selling was even more urgent.

### Other Amusements Quiet

Trouble was individual with Pathe and selling did not spread into the other members of the amusement group. Paramount was practically unchanged between 112 and 113, while Loew moved sluggishly between 59 and 60, going to the low figure during the bear drive that started just after noon.

For the first time since it started on the upturn, Fox receded materially from its top. From 88¼, it had gotten down yesterday to 80 flat, representing selling predicated upon announcement that the company would offer new stock to present holders amounting to 125,000 shares at $75. Flotation is for the purpost of financing the West Coast deal. On the retreat dealings went quiet with daily turnover around 2,500 shares.

Story is that Wall street sponsors for Fox are quite contented to have the stock run into periodical reactions, holding its market position firmly. Continued advance had worked it into a pretty well overbought condition where a general market reverse might have resulted in frightened selling by outside traders, a situation the clique operators didn't want to happen. Orderly reactions of the present scope take care of such contingencies. In the present condition of money rates and future uncertainty marketwise, in-and-outers maneuver swiftly on minor changes and are easily disledged.

### Dabblers Out of Loew

Loew's action in failing to go through its old top was a severe disappointment to followers of the stock and small- lot ticker players around the Square are pretty well out now. The new preferred stock goes into trading Feb. 15. Stock purchase warrants changed hands in small amounts on the Curb and at prices much lower—12½ compared to the high of 16.

Shubert was fairly active and weak, selling Monday at a low on the movement of 61½. The peak of the theatre season has passed and there is no prospect of boxoffice performances such as could be used as bull material until after the summer slump. On the recent inspired rise the issue sold up to nearly 75.

Out of town the feature was the continued weakness of Stanley Co. in Philadelphia. Dealings were of smaller size, but prices ruled between 48 and 49, close to the low.

### More Pathe Data

The Pathe bond issue is $6,000,000 in self funding gold 7 per cent. paper. Last August it sold at 100¾. The company's profits for 1926 amounted to about $900,000, and it was estimated that the 1927 figure was probably less. Up to the last quarter of 1927 dividends at the $4 rate were paid on the 200,000 shares of Class A preferred, calling for disbursements of $800,000. The dividend was suspended because it was obvious that at the earning rate interest on the bonds, amounting to $420,000 a year, would be jeopardized. The bonds are due in 1937.

Summary of dealings including Saturday, Feb. 4:

### STOCK EXCHANGE

| 1928 High. | 1928 Low. | Sales. | Issue and rate. | High. | Low. | Last. | Net Chg. |
|---|---|---|---|---|---|---|---|
| 40⅝ | 39½ | 900 | American Seat (4) | 40⅛ | 39¾ | 39¾ | + ¼ |
| 171½ | 163½ | 16,100 | Eastman Kodak (8) | 171½ | 164 | 168½ | +3⅝ |
| 106 | 105¼ | 800 | First Nat'l 1st pref (8) | 106 | 105½ | 106 | |
| 88¼ | 79¾ | 21,500 | Fox, Cl. A (4) | 84¾ | 79¾ | 80 | −4¾ |
| 63⅞ | 57 | 36,200 | Loew's (3) | 62 | 59¼ | 59⅞ | −2 |
| 26¾ | 22¼ | 3,900 | Mad. Sq. Garden (1½) | 25⅞ | 24½ | 24½ | −1¼ |
| 26 | 25⅛ | 700 | Met-Gold-M. 1st pref (1.89) | 26 | 25⅝ | 25¾ | −¼ |
| 8½ | 7½ | 200 | Mot. Pict. Cap | 8 | 8 | 8 | −½ |
| 24½ | 22⅞ | 3,300 | Orpheum | 24½ | 23½ | 23¾ | −¾ |
| 102 | 99¾ | 700 | do pref (8) | 101 | 101 | 101 | |
| 117⅝ | 111¼ | 21,200 | Par. Fam. Pl. (10) | 113¾ | 112 | 112¾ | −1¼ |
| 4½ | 2¾ | 3,000 | Pathe Exch | 3½ | 3 | 3⅛ | −⅛ |
| 18½ | 13¼ | 8,100 | Pathe, Cl. A | 14½ | 13¼ | 13⅞ | +⅛ |
| 69¾ | 61½ | 5,300 | Shubert (5) | 65¼ | 61½ | 61½ | −3¾ |
| 99¾ | 96½ | 230 | Univ. Pict., 1st pref (8) | 99½ | 97 | 97⅝ | −½ |
| 26¼ | 22 | 10,300 | Warner Bros | 25⅜ | 22½ | 24½ | +1½ |
| | | | **CURB** | | | | |
| 5⅞ | 4 | 1,000 | Film Inspect. Mach | 5⅞ | 4⅞ | 4⅞ | −⅛ |
| 22 | 19¾ | 9,900 | Fox Theatres | 21 | 19¾ | 20 | −⅝ |
| 1¾ | 1¼ | 100 | D. W. Griffith | 1¾ | 1¾ | 1¾ | +¼ |
| 16 | 12¼ | 50 | Loew's deb rts | 13 | 12½ | 12½ | −2¼ |
| | | | **BONDS** | | | | |
| 101 | 99½ | $26,000 | Keith 6's 1946 | 100⅛ | 100 | 100⅛ | +⅝ |
| 108¼ | 106¼ | 127,000 | Loew 6's 1941 | 108¼ | 107¼ | 108 | +½ |
| 81½ | 77½ | 98,000 | Pathe 7's 1937 | 80¼ | 77½ | 77½ | −2 |
| 94 | 92½ | 16,000 | Shubert 6's 1942 | 93 | 92½ | 93 | |
| 102 | 95⅝ | 79,000 | Warner Bros. (Curb) 1928 | 100¼ | 99¾ | 100 | +½ |

Loew bonds ex warrants sold $62,000, 101, 100⅝, 101, up ½.

### ISSUES IN OTHER MARKETS

Over the Counter

All Quoted for Monday

New York

Quoted in Bid and Asked

| | | | | | | |
|---|---|---|---|---|---|---|
| 24½ | 26½ | .... | Roxy, Cl. A. (See note) (3.50) | .. | .. | .. |
| 26 | 29 | .... | Unit do | .. | .. | .. |
| 5½ | 6½ | .... | Unit do | .. | .. | .. |
| 4 | 6 | .... | De Forest Phono | .. | .. | .. |
| 1½ | 3 | .... | Technicolor | .. | .. | .. |
| 2 | .. | .... | Univ. Ch. Thr | .. | .. | .. |
| 80 | 85 | .... | Do pref. (8) | .. | .. | .. |
| 37½ | 38½ | .... | Schine Thea. (3) | .. | .. | .. |
| | | | **Philadelphia** | | | |
| .. | .. | 800 | Stanley Co. of America | 49⅝ | 48⅝ | 49¼ |
| | | | **Chicago** | | | |
| .. | .. | .... | Balaban & Katz | .. | .. | 61½ |
| | | | **St. Louis** | | | |
| .. | .. | .... | Skouras Bros | .. | .. | 40 |
| | | | **Los Angeles** | | | |
| .. | .. | 120 | Hal Roach, Inc., pref. (8) | 24 | 23½ | 23¾ |
| | | | **Boston** | | | |
| .. | .. | 21 | Loew's | 7½ | 7⅜ | 7⅜ −⅛ |
| | | | **Montreal** | | | |
| .. | .. | 65 | Fam. Play | 86 | 86 | 86 |

## That Marrying Publicity Not Always So Funny

A publicity story sent on from the Coast stating that Kenneth Harlan intended to marry Helen Patterson, in "Sunny" on the coast, as soon as he had obtained his divorce from Marie Prevost, was eaten up as usual by the usual dailies.

Helen Patterson is married to Arthur Hartley, in "Bye Bye, Bonnie," which closed in Cincinnati last week. When Hartley returned to New York and people began kidding him about Harlan marrying his wife he waxed very wroth and engaged an attorney to investigate, it is said.

## Disagree Over Causes In Van Cleve Divorce

Los Angeles, Feb. 7.

The George B. VanCleves cannot agree upon the causes to be alleged by Mrs. Rose Davies-VanCleve in her divorce action.

It is said that this agreement, if not arrived at between the principals will result in a contest.

George VanCleve is reported insistent that only desertion be charged. It is a legal cause in this state.

The VanCleves have one child, eight years of age.

Mrs. VanCleve is a sister of Marion Davies.

## Ted McNamara Dies

Los Angeles, Feb. 7.

One of filmland's two-men comedy teams has been broken up by the death of Ted McNamara, teamed some time ago by Fox with Sammy Cohen.

A cold that developed into pneumonia took away McNamara Feb. 3. He was 36 years old.

## MARY NOLAN STARRED

### U Will Splurge on Former Imogene Wilson in Feature Series

Los Angeles, Feb. 7.

Universal intends to star Mary Nolan in a series of features. She is now being primed in featured roles. U execs figure they have a Garbo type in the actress.

Miss Nolan is Imogene Wilson and came to the coast via parts played in pictures made abroad under the name of Mary Nolan. John Considine, Jr., of United Artists, spotted her in a foreign film and brought her to Hollywood under contract. He turned her contract over to Universal last December.

## EASY RIDING FILM MEN

### Special Car From N. Y. to Coast to Preserve Hand Luggage

Jos. M. Schenck, Jesse L. Lasky and Samuel Goldwyn left New York Saturday, in a special car, destined for Hollywood.

Through having a special car, the picture men were not obliged to change trains at Chicago, thereby preserving the longevity of their hand luggage.

## "Bob," Dog, 18, Dead

Troy, N. Y., Feb. 7.

"Bob," movie dog, featured in Keystone comedies and "Our Gang," died here and was buried last week in a dog cemetery on the Troy-Bennington road in a steel casket.

The dog had played with Harold Lloyd and appeared with Gloria Swanson. It was owned by Arthur C. Bell of 1 Irving place, Troy. Bell was a movie cameraman in Los Angeles and taught the dog, a fox terrier, many tricks. The dog attracted attention of directors while on the lots with his master. "Bob" was 18 years old.

## WILSON'S SLAYER MUST DIE

Fort Worth, Tex., Feb. 7.

Death sentence was affirmed by the Criminal Court of Appeals against J. R. Silver of Tarrant county, for robbery with firearms which resulted in the death of Roscoe Wilson, manager of the Majestic theatre at Fort Worth. Wilson was robbed of $4,156 and fatally wounded after he had left the theatre with a sack of money.

# CAMERAMEN MAY GET WORK CODE FROM JOINT COAST COMMITTEE

## Academy Takes Up Subject—Too Many Bosses and Too Long Stretches of Work Impair Their Efficiency, Says Cameramen in Hollywood

Los Angeles, Feb. 7.

A code of ethics governing employment of cameramen in studios is being worked out by a committee of cameramen and producer members of the Academy of Motion Picture Arts and Sciences. The code will govern employment of both contract and free lance cinematographers. It will embody the basic clauses of all contracts drawn by individual producers for cameramen.

Committee is composed of G. Gaudio and Karl Struss, representing the cameramen; J. J. Gain and Fred Beetson for the producers, with Victor Fleming, director, as the neutral.

Cinematographers hope to settle two important points through the adoption of the code. Under its operation each producing company will designate the official to whom the cameraman on a picture is directly responsible for his work. In the past, cameramen have encountered interference while shooting a picture with too many officials and others giving different instructions.

Cameramen also want producers to limit their work to a certain number of successive hours each day. It is contended the cameraman is one of the most important factors in making a picture and has to be continually under the lights while working with no relief from eyestrain. For the protection of producers, they want their maximum working time limited to a certain stretch of hours, as they claim the longer they work the less they are able to properly light the sets to be shot.

They suggest no more than 15 hours at a stretch, with periods of rest designated. This clause is suggested by the cameramen for what they claim is the best interest of the producers.

## Phoney Mack Sennett Ordered to Leave Troy,

Troy, N. Y., Feb. 7.

Posing as a representative of the Mack Sennett Picture Company, with authority to sign promising girls to long-term contracts, a man giving the name of Erasmus J. Sigler, 28, of Albany, was ordered out of town by Police Justice James F. Byron.

Complaint was made by a local girl who had answered his ad in a Troy paper for "models, out-of-town dress house; experience unnecessary; long season." A reply, written on the stationery of the Hotel Troy, directed her to meet "Mr. Sennett" in the lobby. There he explained that the "model" ad was used to attract pretty girls, his real business being pictures. "Mr. Sennett" gave the young lady the script of a picture, with instructions to take it home for study.

Several luncheon engagements were made and finally she agreed to play the "part" assigned, the man telling her he would wire the Sennett studio on the coast to forward a five-year contract.

Becoming suspicious after a request for $50, the girl notified the police and detectives succeeded in locating "Sennett." He was arraigned in court on a technical charge of vagrancy. The girl told her story and Judge Byron told him to get out of town pronto.

## Larry Semon Says He's Broke Before Referee

Los Angeles, Feb. 7.

Larry Semon, one of the old-timers of the business, confesses or claims that he is broke and cannot pay a judgment of $293, obtained against him by the Reliable Collection Agency.

Haled before Referee Mulville, the comedian said he had $80,000 worth of debts accumulated when he went in on some picture ventures.

He had borrowed his wife's car to ride to court, Semon said.

## MASQUERS' CLUBHOUSE

### Lambs' Prototype on West Coast Building

Los Angeles, Feb. 7.

Ground has been broken for the new Masquers' clubhouse to be built on Sycamore street. Quarters include a 500-seat dining room, convertable into an auditorium.

The Masquers is practically the Lambs Club of the coast picture colony. Over one-third of its members are also on the Lambs' roster.

## Lya de Putti Called Back

Lya de Putti will return to the West Coast Feb. 12 for flicker work. Miss de Putti had Edgar Allan Woolf payrolled at $100 a week for a time to coach and write a vaude playlet for her. When language handicaps asserted themselves the German actress decided on a sight act, brushing up on her dancing and laying in a fancy wardrobe.

Hollywood called meantime, and she is foregoing stage work for the rest of the season at least.

## MINDZENTHY DOESN'T DO

Tibor Mindzenthy, double for Rudolph Valentino, who was signed by First National for a year's trial, may not be re-signed, it is reported. He was tried out opposite Billie Dove, but did not register on the screen despite all camera efforts.

Another leading man was substituted.

## WRITING "FUNNY" TITLES

Los Angeles, Feb. 7.

Robert Hopkins, title writer, signed on two-year optional contract by M-G-M to write "funny" titles.

## Maloney and Weather

Los Angeles, Feb. 7.

Leo Maloney, producer and actor of Pathe westerns, has been a strong follower of Father Ricard, local weather prophet, but has lately lost considerable faith in his predictions. He based the production schedule of his last picture on the prophet's weather report and finished ten days' overtime.

On his current production, disregarding weather forecasts, he finds himself three days ahead of schedule.

## Blanche Mehaffey's Film

Los Angeles, Feb. 7.

Blanche Mehaffey and her husband, George J. Hausen, millionaire oil man, are en route to New Iork where they will sail for Havana.

Upon their return to Los Angeles Miss Mehaffey will return to the screen in productions believed to be planned and financed by her husband.

## L. A. to N. Y.

Lou Jerome.
Harry D. Wilson.
Edwin Carewe.
Blanche Mehaffey.

## N. Y. to L. A.

D. W. Griffith.
Joseph M. Schenck.
Lou Anger.
Pat Dowling.
Jesse L. Lasky.
Sam Goldwyn.

## KATZ SOUTH

Sam Katz left New York Saturday for Palm Beach. He will be gone a week or 10 days.

### Rogers' Burbank 3

Los Angeles, Feb. 7.

Charles R. Rogers will make his three First National specials at the latter's studio in Burbank instead of Universal City.

He is now producing the Ken Maynard series at the latter site.

### Polly Young Set

Los Angeles, Feb. 7.

Polly Ann Young, sister of Sally Blaine and Loretta Young, screen actresses, has been placed under a term stock contract by M-G-M.

# FREE PICTURES AMUSE AND HELP TO CURE THE INSANE

## N. Y. Film Board Supplying 50 Institutions With Picture Programs—Nothing Charged for Service and No Admission Allowed with Free Films

What started as a small project has developed into a very active business proposition, the business being mainly the work applied in booking free shows for charitable institutions regarded as worthy. Films are supplied through a special department created by the New York Film Board of Trade, with Peter Louis in charge of the booking.

The board has a committee presided over by Louis Nizer, attorney and secretary of the board. It supplies both features and short subjects to hospitals, asylums, organizations, churches, schools, prisons, etc., without expense or cost to the places taken care of.

At the present time the Free Show Committee has 50 places furnished with free films.

In the disposition of films the Film Board sends out a questionnaire which must be filled out before the picture request is confirmed.

The insane asylums have become among the regular places on the list, with the heads of those institutions declaring that the pictures have a cheering and curing effect upon the inmates.

Generally the shows are arranged for nights and Sundays.

The Free Show Committee in its work has accomplished a lot of good, although no publicity or propaganda of any kind has gone out regarding it.

Free shows are furnished New York proper, New Jersey and Long Island.

## W. P. Gray Left $561,000 Report by Appraisers

Auburn, Me., Feb. 7.

The report of the appraisers of the estate of the late William P. Gray of Lewiston, Me., theatre man, filed by George W. Lane, Jr., of Lewiston, one of the executors and the special administrator of the estate, shows a total value of $561,027, of which $45,000 is in real estate; $44,038, rights and credits, and $471,988, principally theatre stocks and a few municipal and public utilities bonds.

When it became known that Mr. Gray's daughter intended to contest the will, Harry Stetson and George L. Couture of Lewiston and William J. Cranshaw of Auburn, financial men, were appointed to appraise the estate. The appraisers' report has been filed at the Androscoggin Registry of Probate.

## U Off Specials, Program Films Only

Los Angeles, Feb. 7.

Lou Metzger, general sales manager for Universal, is on the coast conferring with studio executives on policy of production for the balance of their 28-29 program.

It is understood U will abandon all super-specials contemplated at the beginning of the season and make program features at a cost that will enable their string of theatres to buy.

If this is decided upon, the only special that will be made on this program, will be "The Show Boat."

### PRODUCERS IN U. A. STUDIO

Los Angeles, Feb. 7.

United Artists completed plans and will begin work soon on an additional floor to be added to their studio administration building.

This will furnish sufficient office room for the three producers, Caddo, Samuel Goldwyn and Edwin Carewe. In the past they made their U. A. productions outside the United Artists studios.

### FAIRBANKS SHELVES SEQUEL

Los Angeles, Feb. 7.

Douglas Fairbanks will not make "Twenty Years After," the sequel to "Three Musketeers. He is now looking for an idea on which to base his next picture.

"Twenty Years After" was shelved after the story was found to be too tragic for a Fairbanks picture.

# A.M.P.A.'S MEMBERSHIP DRIVE GETTING 'EM

## 40 New Members Just Admitted to Publicity and Advertising Men's Club

All indications point to a banner year for the AMPA in membership. The membership committee has just confirmed 40 new names

Recently the AMPA let down the barrier concerning trade paper men. They are now eligible and, incidentally, hurrying to become affiliated.

With the first month of the new year the membership committee, headed by W. A. V. Mack and including Joseph Fine, Julian Solomon, George Harvey and James Zabin, has accomplished wonders, aided and abetted by the new president, Bruce Gallup.

In addition to the 46 just added, another 15 are in on applications.

The committee expects to have over 100 new ones long before the end of the year.

Murray Ball, John A. Bell, Herbert S. Berg (Tiffany-Stahl), Sam Blair, Gus H. Fausel, James M. Flinn (Pathe Exchange), Walter A. Futter (Wafilms), Thomas W Gerety (M-G-M), Fred V. Greene, Jr. (First National), Robert Griffith (Gotham), Charles E. Hastings, Melvin H. Heymann (M-G-M), Ralph M. Hill (Pathe), Herbert Jaedicker (free lance), Jerome F. Kin (Pathe), Morris Krushen and Louis Rydell (Variety), John Level (Pathe), James Milligan ("Herald-World"), Wilbur Morse, Jr. (Par), Warren Nolan (U. A.), A. Van Burne Powell, Joseph O'Sullivan, Frank Pope (Pathe), D. J. Shea, Mike Simmons ("Telegraph), Emmett O. Smith and Charles E. Ulrich (Pathe), J. W. Alicoate, Maurice Kann, James P. Cunningham, Arthur W. Eddy, Jack Harrower, William Gillette Heckler, F. Hynes, Marvin Kirsch, Don M. Mesereau and Ralph Wilk ("Film Daily").

## 'Power,' With Co-operation

Los Angeles, Feb. 7.

"Power," an original by L. G. Rigby, has started production at Tiffany-Stahl studios with Reginald Barker directing. Douglas Fairbanks, Jr., Jobyna Ralston, Wade Boteler, Harvey Clarke and Ben Hendrick, Jr., are in the cast.

The story is centred around the Pennsylvania coal mines. It will have the co-operation of the Bureau of Mines.

The company may go east to film the mining operations.

## R. Griffith in Support

Los Angeles, Feb. 7.

Raymond Griffith, former Paramount star who left it a year ago, is returning to the lot to play a supporting role to another star. It is understood that he is signed for one film only.

Griffith has been idle since quitting Lasky early in 1927.

### "WOMAN DISPUTED" DELAY

Los Angeles, Feb. 7.

A delay of six months and a probable substitution in the interim of another story is the result of Norma Talmadge's dissatisfaction with "A Woman Disputed." It was to have gone into production this week with Henry King directing.

"A Woman Disputed" will be revamped and held for a future date.

### Joan Crawford's Lead

Los Angeles, Feb. 7.

Jack Conway's next for M-G-M will be a Peter B. Kyne story. Waldemar Young is now doing the scenario.

Joan Crawford will play the lead.

### Gotham's "Chorus Kid"

Los Angeles, Feb. 7.

Gotham will produce "The Chorus Kid" as its second production this year.

Earl Kenton will direct.

## Press Box Guests Very Annoying

Another reason the Paramount might be harboring an idea of dispensing with a press box may be the conduct of the guests who occupy it.

Last Saturday two of the news sisters came in with their boy friends. The two couples took adjoining seats. After the boys were introduced the lassies launched a conversation which didn't let up until the entire program was over.

All the neighbors in the seats which weren't labelled "For the Press" writhed in annoyance. But it was no use. The duckies had so much to tell each other. One might almost assume they hadn't met since the last press agent tea party.

One of the flaps also wore a flock of jingly bracelets, adding to the comfort of the customers.

At 10 o'clock, after the press lines were down, a man among the mere mob had to turn and ask the literary ladies to pipe down.

Snorts of scorn repaid him. That poor boob didn't know who he was talking to!

## Gilbert's Mississippi River Film and Others

M-G-M stars' stories in the immediate future are William Haines in a newspaper story by Van Emery, directed by Sam Wood. George K. Arthur and Karl Dane in "Detectives," directed by Chester Franklyn.

Joan Crawford and James Murray in "The Tides of Empire," directed by Jack Conway.

Marion Davies in "Polly Preferred," directed by King Vidor.

John Gilbert in a Mississippi steamboat story, directed by George Hill.

Greta Garbo in a story by Willis Goldbeck, directed by Clarence Brown.

Lon Chaney in "Chinatown," directed by William Nigh.

Buster Keaton in his first starring picture, written by Byron Morgan and directed by Ed Sedgwick.

## U'S WRITERS WORKING

### Will Keep Going During Studio's Shutdown

Los Angeles, Feb. 7.

While Universal studio will be temporarily closed down after Feb. 20 the scenario department, headed by E. J. Montagne, will be unusually active.

Joseph Franklin Poland and Jack Hawks, supervisors in this department, have instructions to keep all of their writers busy. So far Stuart Anthony has been assigned to the adaptation for the screen of Rex Beach's "Mating Call." Ted Sloman will direct.

Isadore Bernstein is making a screen adaptation of an original story, "The Stepmother." He wrote it as a U special.

Beatrice Van is making the adaptation of Rupert Hughes' story, "The Girl on the Barge."

## Ernest Torrence Away

Los Angeles, Feb. 7.

Ernest Torrence will take a six months' vacation after he has completed work in "Chinabound" at M-G-M studios.

He is going to sail from New York April 1 on the "Ile de France" for Paris. While abroad he will probably work in pictures made in London.

### T-S Takes Johnson For 4

Los Angeles, Feb. 7.

Emory Johnson, signed by Tiff-Stahl to direct four pictures with stories written by Emilie Johnson.

Johnson produced for F. B. O. for several years and recently directed two for U.

### Florence Strauss' Trip

Florence Strauss, chief reader for First National, left yesterday (Tuesday) on her semi-annual trip to the coast, to confer on forthcoming pictures.

### Connolly Again Abroad

This Saturday (11th) Jack Connolly will start another six-week tour of Europe, for Movietone subjects.

He leaves on the "Leviathan"

# TAKING THE NEIGHBORHOODS' SAPPY MOVIE-STRUCK MUGGS

## Couple of the Boys Teaching Community Romeos and Juliets How to Get Film Test—Then Air—And Move on to Another Easy Locale

The world's quickest quickies are being made in New York by a couple of slickers, who are taking the neighbors. The stunt starts with an ad announcing that they are making a picture and will award a contract and lead role to the most promising amateur applicant.

The partners rent separate offices and the money begins to flow. Fat mamas and baby prodigies. The community Valentinos. The Garbos, Shearers and Pickfords. They all troup to the first of the offices.

The promoter looks each one over and gives his spiel. "You're the most promising one I've interviewed. Now let's see your screen test."

Never have heard of a screen test. The taker explains.

They're shunted to the second office, where partner gets the first fifty for the screen test. When enough have lined up, all are called out for the test.

### Getting the Works

The partners rent a studio and hire a camera man and a phoney director, who gives them the works in "Action," "Camera," "Cut" stuff, with a megaphone and a cap on backwards. They are hustled through the test and the cameraman never stops grinding.

Prettiest girl is picked with the others aired. The boys actually make a picture, as advertised. It's a melodrama, ground out in a week. Costs about $5,000. The boys had taken in $15,000.

A tie-up with one of the neighboorhood houses is made and the finished quickie is shown. Then all the testers come in again.

After the week's showing and the clean-up, the quickie is shelved.

The boys then look around for a new movie-struck neighborhood.

# CAMERAING CURRENCY WORRIES FILM MEN

## Restrictive Gov't Regulation Interfering With Picture Making

Los Angeles, Feb. 7.

Film producers are launching a campaign to remove the present restrictions of the Treasury Department which forbid photographing of U. S. currency in pictures. The present restrictions applying to films comes under a federal law forbidding photographing money. The law was passed to check counterfeiting of U. S. currency. Film producers and others connected with making pictures have stumbled into the restrictive ruling on many occasions, with resultant elimination of necessary scenes in pictures.

It is claimed that photographing money on moving picture film does not come within the meaning of the law, as the negative would have to be enlarged for counterfeiting purposes, with this procedure destroying all detail necessary for reproduction work.

The board of directors of the Academy of Motion Picture Arts and Sciences adopted and forwarded a resolution addressed to President Coolidge, Secretary of the Treasury Mellon, and several U. S. senators and congressmen, asking for modification of the present regulations regarding motion pictures.

## Ozone for T.-S. Writers

Los Angeles, Feb. 7.

Tiffany-Stahl is concentrating its scenario department in four persons, Jack Natteford, Viola Brothers Shore, Harry Braxton and Ben Cohn.

This means ozone for about 20 other writers functioning for the company.

## U's Two Endings

Los Angeles, Feb. 7.

Universal has "The Man Who Laughs" edited down to footage where they can decide what kind of an ending to shoot for. To assure meeting all exhibiting demands U will make a happy and tragic ending.

Picture is due on Broadway, New York, early in March.

### GERMAN DIRECTORS WANT TO PROTECT PICTURES

Berlin, Feb. 7.

Association of German Picture Directors has resolved to take a stand to protect their rights. At their last meeting 50 known directors were present

Of late German film manufacturers have in several cases so changed the films of directors by recutting them as to entirely confuse their meaning.

Measures in the way of a standard contract are planned to make such distortion impossible.

### FINEMAN'S 4

Los Angeles, Feb. 7.

B. P. Fineman is unit producer on four pictures for Paramount, slated for production during March and April.

He is supervising the next Florence Vidor picture, Harry D'Arrast directing; Esther Ralston's next, Gregory La Cava directing; the first Gary Cooper-Fay Wray special, Rowland V. Lee directing, and "Gloriflying the American Girl," Dorothy Arzner directing.

### ZUKOR'S "FIND" WITH NEGRI

Los Angeles, Feb. 7.

Paramount has placed Paul Lukas, Hungarian actor, under term optional contract. His first assignment will be "Three Sinners," with Pola Negri.

Lukas came here four months ago after Adolph Zukor spotted him on a stage in Budapest.

## 1927 Biggest Yet for All Film Exports Abroad

Washington, Feb. 7.

Final figures for 1927 on exports of motion picture films by the Department of Commerce disclose that by combining raw negatives and positives the greatest footage since 1919 left the United States for foreign countries.

As indicated by the 11 months' count recently given in Variety, positives, though ahead of 1926, dropped behind 1925 by many thousands of feet.

Combined total for last year reached 231,995,018 feet. Total on positives was 222,546,067 feet, over 6,000,000 feet above last year.

Latin-America again was our leading market in the point of quantity having received over 82,000,000 feet of American motion pictures. Europe was again second with above 69,000,000 feet, while the Far East, where it was urged a picture trade commissioner be assigned, ran third with about 58,000,000 feet, an increase of over 3,000,000 feet above 1926.

Table, as recently published in Variety, as to the relative importance of the various individual countries, remained unchanged when the final month's footage was added by the picture section of the department.

## Using Seasoned Actors

Los Angeles, Feb. 7.

C. B. De Mille has selected a coterie of experienced bit and part actors to play atmosphere roles in "The Godless Girl."

Included are Jimmy Aldine, Hedwig Reicher, Viola Louie, Natalie Galitzen, Linda Landi, Margaretta Tuttle, Anielka Elter, Mary Mayberry, Nora Kildare and Betty Boyd.

### CAMERA BOYS' DINNER

The first social affair of the International Photographers of the Motion Picture Industry (cameramen's union) will be stag. Plans for a dinner-dance were abandoned at the last moment in favor of a banquet which is to be held Feb. 9 at the Army and Navy Club, New York. N. T. G. (Nils Granlund) will be master of ceremonies.

# BRITISH FILM FIELD

## What the Late Jimmy White Said—Who Saved British Production?—Asking for Ten Million Dollars—Some New Promotions—Money for Theatres—Truth About Standard Film Company and Theatre Deals—Independents Doomed?—Will C. E. A. Stay?—Bits and Pieces

By FRANK TILLEY

London, Jan. 20.

Up to six months ago the city had an inhibition against film finance. More, it had a prohibition. You could get money for banana oil or wooden nutmegs more easily than for motion pictures.

Jimmie White once said at a lunch, when a film man had speeched grievously as to finance's lack of support for British films: "When you fillum people put your own house in order, then we'll start thinking about finding you money, and not before."

### Or a South Sea Bubble?

In the immediate future the public will be asked to find something like $13,000,000 for film enterprises, and, if some of the projected theatre deals go through, for a few additional millions.

Some of the projects, already outlined in Variety, at various times as they have originated, are:

Westminster Pictures Co., combination of the W. P. Film Co. and Neo-Art, Ltd., promoted by J. B. Williams, partner in the catering firm of Pritchards, Ltd. This flotation will ask for $1,250,000.

Julius Hagen, who formerly managed W. P. Films but disagreed with Williams and broke away Jan. 1, is promoting the Anglo-European Film Corp., with himself as general manager and Henry Edwards, picture actor, as director. This enterprise is supported, it is understood, by W. Blake, movie theatre owner and last year's president of the Exhibitors' Association; has an arrangement for part negative cost and release in Europe with a German company, and will also ask for $1,250,000.

British Controlled Films, marketing idea which has suffered a number of vicissitudes. Originally evolved by W. Rassam and G. Malvern, who came here from Australia backed by Senator Guthrie, this company at one time had on its board Sir Henry Cowan, husband of the Lady Cowan who did the agitating in Canada not so long ago. Sir Robert Donald is the chairman, though more than once he has been on the point of retiring, and Sir Henry Cowan has already severed himself from it. The central idea is to buy British films for distribution by other concerns in the colonies and the Continent, as well as foreign films for sale to distributors here. This concern has buying and selling tie-ups with several colonial and continental concerns, and will appeal for $1,500,000.

After this we have British Screen Classics, in existence for some two years. A. J. Gale, prominent exhibitor, and T. Whitcomb, who financed the now defunct Phillips Film Co. and at one time had some $5,000,000 in the Bean Motor Co. and lost it, run this concern, which now operates a news reel called Empire Screen News and releases through Universal's British branch. It looks as if this company is intended as the quota unit for Universal here. Asking for around $750,000.

Louis Blattner is more ambitious. He has options on some 400 acres of land at Elstree and contemplates three studios and a hotel. He has Wilfred Ashley, Sir William Veno and the Marquess of Queensbury associated with him; has appointed Mrs. Wilfred Ashley "censor of etiquette for productions," and is floating a $2,000,000 company to build, produce and generally exploit.

Another big asker is the Herbert Wilcox bunch. They (includes brother Charles and Nelson Keys) are promoting on 14 acres of land at Harrow, a suburb of London; have stories by Sir Hall Caine, J. J. Bell, H. M. Paul and others tied up, and are going into distribution as well as production. Their capital is $2,500,000, of which they are inviting the public to provide $1,500,000.

New Era Film Co., headed by Gordon Craig, is also preparing a public issue of around $1,500,000. This concern has a well-established distribution business and has handled to big figures such films as "Mons," "Armageddon" and "Ypres." It is also producing, and has a contract to release the Stoll Pictures Productions films.

### Granger Coming Back

An old-time distributor, whose company blew up several years ago and went into liquidation, is coming back, in the person of A. G. Granger. Originally a theatre owner at Stoke-on-Trent, Granger went into distribution a dozen years ago, and for a time did well. Then he took a flier into production in conjunction with a Dutch company, making films in Holland, dropped badly on it, then took another in conjunction with Vitafilms of Austria, which put the final touch on his business. Granger, who is a good scout and on the level, though old fashioned and somewhat slow, is applying to John J. Public for $1,000,000.

### Theatre Money Wanted

Wild as war scares have been the theatre-buying rumors these past few weeks. Sir Walter Gibbons has been credited with having $25,000,000 available for this purpose, and is reckoned to have bought the Moss Empires, the remainder of the Gulliver Circuit, which includes the Palladium, Holborn Empire, the Penge Empire and two or three provincial houses.

His latest deal is the Astoria, in existence only a year, and mainly owned by Lyons & Underwood. Gibbons bought this for just under $1,500,000, and now (apart from any other deals that are on and may go through) controls two of the biggest West End pre-release houses—Capitol and Astoria.

So far there is no sign of Gibbons or the group for whom he is operating going to the public for cash, but Isidore Schlesinger is, on account of the theatres bought some weeks ago by him. Schlesinger is understood to have paid some $2,325,000 for the nine theatres he bought from the Claverings, and is floating them for a capital of $1,500,000. It looks as if he had developed an unexpected modesty.

Yet another is a company being formed by Victor Sheridan, one time owner of Associated Cinemas, Ltd.; G. B. Samuelson and Sidney Coronel, for a time connected with the sales department of the W. & F. Co. This concern is to take over Victoria Films, Ltd. (recent incorporation of Samuelson's), and has a line-up of some seven productions, including "The Tower of London" and "It's Never Too Late to Mend." They are to ask the public for $600,000, in 200,000 10 per cent preferred ordinary $2 stock and 400,000 deferred 20-cent stock.

### Optimism or Floptimism?

Some curious figures of costs and estimated profits are getting into the prospectuses; figures which certainly have been done on some pictures, but are not fair estimates of what will likely be done on all films. One coming concern claims it will gross $200,000 each on films costing $100,000, which might be done once in a while, but is pretty steep as a basis of continuous business. Especially with no foreign outlets assured.

It is easy to put into a prospectus top figures to be gotten from the foreign and the colonial markets. It is something much otherwise to get them. But the boys making the flotations, though they've had experience aplenty of the toughness of making such sales, are not telling the public that angle!

But, by the time this appears in print or thereabouts, the British public will have put up between $15,000,000 and $20,000,000 for this British film industry, umpteen times as much as there has ever been in cash in the business This Side before.

### Opportunity!

Despite the difficulty of the foreign markets, especially the American, the British producer has now such an opportunity as in his wildest dreams a couple of years ago he never anticipated.

So far as a fixed and growing number of productions go, they will have to be made to fulfill the quota. Beyond this, what are the chances of the building up of a permanent and paying producing industry here? All it is possible to say is, if it is not done now it never will nor can be done, and so large a proportion of the schemes is just promotion, just money-snatching up the opportunities while the snatching is good, it is difficult to see the future in a very rosy light. It may, probably will, sort itself out in a couple of years or less.

### The Theatre Combine

P. C. T. And that's that!

Eliminating the other possibilities last week I told how, if this $25,000,000 movie house combine were being worked by the Beaverbrook interests, coming as a further sequel to W. H. Evans' threat to the Exhibitors' Booking Circuit, Provincial Cinematograph Theatres would be in an almost impregnable position.

For some time Sir Walter Gibbons, owning the Capitol, has been dealing for theatres of all kinds. Sometimes openly, sometimes through attorneys who would not divulge who were their principals. Finally, the remainder of the L. T. V. halls passed into his hands, then the Astoria, the Shapiro circuit in the Midlands. The Haight circuit of eleven houses in Derby and Liverpool, and also the Metropolitan Electric theatres and several other small circuits of good and nicely placed houses, to the total of between 130 and 150.

It has all along been obvious Gibbons was not operating on his own account.

Closer than a clam, he went so far as to admit he was operating for a "powerful group." How powerful now comes clear, the "group" being the Standard Film Company, which has been mentioned before in this department as having control of Provincial Cinematograph theatres.

The real operator is F. A. Szarvasy, whose name has not previously been connected openly with the picture business, though he is now credited with having been the real promoter of the Standard Film Company in 1919. He is vice-chairman of the Dunlop Rubber Company and chairman of the British and Colonial Trust, which is reputed to hold $500,000 of stock, through nominees, in the Standard Film Company.

This company has an authorized capital of $5,000,000, of which $2,204,680 has been issued, all in $4 stock. Lord Beaverbrook directly holds 39,834 shares, the recently-dead Lady Beaverbrook held 23,146, the Equitable Trust of London holds 100,011, and the Aitken (English) Company, Ltd., 9,719. (Beaverbrook's name prior to his peerage was, of course, Aitken.)

Stock is held in Canada by W. J. Crossen, Ontario, 137; Sir W. E. Stavert, Montreal, 4,812; the Montreal Trust Company, 3,437; Holt, Ltd., Montreal, 7,342; the Royal Trust Company, Montreal, 1,375; V. M. Drury, Montreal, 943, and Marjorie Meredith Todd, Montreal, 2,749.

In May of last year a special resolution was passed at an extraordinary general meeting wiping out certain of the articles of association, which had hitherto prevented the sale or transfer of stock until it had been offered to the board to price and put to the stockholders generally to buy in, when, if offers were made, the stock thus up for sale had to be allotted to members pro rata to their applications. Now, presumably, any holder can sell or transfer or buy without reference to anyone.

### The Top Dog

Provincial Cinematograph theatres, through this Standard Film Company and its affiliations, is practically supreme in this market, both in theatres and in its virtual control of product. Provincial Cinematograph theatres, as such, controls about 110 houses. The purchases just made give Standard some 140 more, and the two combines—for their interests and controllers are inseparable—thus have a circuit of about 260 theatres, including the Capitol, New Gallery, Astoria, Palladium and the Holborn Empire, all in the West End of London, while, through the merger with Loew-Metro Goldwyn-United Artists theatres, the Tivoli comes also into the group.

Thus they have practical control of the pre-release or key situation in London. For of key houses in the West End there only remains the Plaza and the Carlton, both Famous Players' houses (the latter reverting to Famous in April next) and the Marble Arch (Gaumont-British Company).

When the new Empire in Leicester Square is completed it will give them still another, and I shall not be surprised to see them also get the Regal, which A. E. Abrahams is building at Marble Arch, though the Gaumont-British crowd are having a hard shot at this.

As to product, what with the tie-up between First National and Pathe (which the same folk own), and between the Standard company and Loew-Metro Goldwyn-United Artists, they haven't much to fear as to product. And they will be in a pretty powerful position as to affording other distributors (American as well as British) an "outlet" in a good many first-run quarters.

Taken by and large, apart from its other aspects, the whole business looks as if it might be a fight between the banking interests, Szarvasy and the Ostrers (who promoted the Gaumont-British Company) to get control of this market. Szarvasy has certainly worked much more quietly, and has pulled by far the biggest end at present. But the developments are not yet all through by a long way!

### Vaude End

Gibbons says these deals are influenced first by known attempts of American corporations to get a big circuit here, and secondly by the belief vaudeville is stone dead.

First has good grounds. Lots of attempts have been made to sell the Gulliver Circuit to Famous and others. Someone just lately took the next boat home to try swinging a deal, said to be with Zukor.

But on the other end Gibbons is either out of his reckoning or he is propaganding. It is believed on very good grounds there will be another deal, giving the Syndicate Halls to the Moss interests, and the whole lot will then go back to vaude.

Gibbons is probably calculating without this, and figuring there will now be no vaude theatres which matter except the Stoll Circuit, and also with that it will not be possible to continue in vaudeville, there not being a big enough field to furnish work for sufficient artistes to keep the business alive.

After the Moss-Syndicate deal he will doubtless change his opinion. Now he says flat, "Variety is dead." If, later on, what's still left of vaude get together, Gibbons might get another thought coming.

### Football and Box Office

While there have been a lot of kicks about the effect of dog racing on picture house box offices, no one so far has figured how much the Saturday afternoon football games take away from other forms of amusement. Records last week show an attendance of 766,240 at 32 first-class games, with around $290,000 taken in. Casual assumption is it does not make any difference to the show business, but obviously working class folk, who form the bulk of both football crowds and picture house patrons, have only a fixed amount to spend on amusement. And if it goes at the football gate it doesn't go at the box office.

C. M. Woolf, head of the W. & F. Company (one of the Gaumont-British concerns), has been elected chairman of the Renters (Distributors) Society for 1928-29. Like Zukor, Woolf originally was in the fur trade.

Emmett J. Flynn, who is suing C. R. Seelye in the British courts for damages for detention of property, failed in an application made through his attorneys here for an injunction to restrain Seelye from disposing of any of the property pending the hearing of the action. The judge refused to make an order on this count against Seelye, who agreed as an act of grace to return to Flynn objects of "sentimental value," including a family Bible and a photograph.

A. E. Bundy, head of British Instructional, left Wednesday on the Aquitania to present "The Battles of Coronel and Falkland Islands" at the Liberty theatre for a season. This film has been sold to every territory in the world with the sole exception of the United States.

F. E. Enders, of British F.B.O. (allied with Columbia of America), was also a passenger on the Aquitania.

British International say it is going to make a film called "Punch and Judy." Herbert Wilcox says he is going to make one with that title, too. Why not split 50-50; have B. I. make Punch and Wilcox Judy?

Alice Terry having announced she has cancelled her contract to play for Godal, Victor Saville has gone to Nice to try and sign her for his first production.

J. C. Graham of Famous, just back from the Continent, and Earl St. John, general manager of the Plaza, were presented to the Prince of Wales Monday when he visited the theatre to see "The Black Journey" at a gala performance in aid of the Lifeboat Fund.

Some 120 British films are made, making and scheduled for this year—just about twice as many as the first year's distributors' quota calls for. Most of the American distributors are smiling at the plenitude of choice.

### Newcomers

Anny Ondra, Czecho-Solvakian juvenile, has been imported to play one of the leads in "God's Clay," Graham Cutts directing for First National-Pathe at Elstree.

Penrhyn Stanlaws has signed—at least by cable—with an agent here who is endeavoring to place him to direct some British films.

"A Window in Piccadilly," directed by Sidney Morgan, with De Groot in the cast, was pre-viewed last week-end. "Of the dead speak no evil."

## Foreign Hound Leads

"Flash," born and bred in Germany and brought to America by his trainer, William E. Steurer, is now the ace dog on the M-G-M lot.

"Bonaparte," a simple American hound, has been shoved aside for the fancy foreign talent. "Bonaparte" wasn't the type, they say.

"Flash" will be co-starred in a forthcoming M-G-M picture with Ralph Forbes and Marceline Day.

## Stern's Studio Resuming

Los Angeles, Feb. 7.

Stern Brothers' studio making short comedies for Universal, reopens Feb. 15 after a five-week layoff.

# JESSE J. GOLDBERG TELLS THE INSIDE

## Writers' Guild's Organs' Story Stirs Up Indie Picture Producer—Caused Trouble

New York, Feb. 3.

Editor Variety:

I am referring to an article in Variety, Feb. 1, headed "Goldberg Panned by Screen Writers' Guild."

I feel Variety has, perhaps unwittingly, done me an injustice, because of the publication of that article.

It is a scandalous and clever misstatement, reprinted from the "Bulletin," house organ of the Screen Writers' Guild. Since I know you have no desire to falsely state anyone's position and because of the exceedingly wide circulation of Variety, I ask that you publish this communication with the same prominence that you published the article referred to.

The facts, with respect to Ruth Todd, are as follows: A story was handed to Miss Todd under the title of "Comrades," and written by the undersigned. She was engaged to write the adaptation and receive a specific sum. It was paid her and an additional sum or bonus if the production cost was less than a certain amount. There was no understanding other than that. It is untrue, as far as the undersigned is concerned, that Miss Todd understood "that the picture would certainly be made under the bonus dead line."

Upon completion of the picture, Miss Todd was afforded the privilege of examining the books, records and vouchers of the production cost, in order to convince her that the picture cost many thousands above the amount specified in her contract.

With respect to Arthur Gregor, he was engaged to write an original story and continuity for the advertised title of "Polly of the Movies." Mr. Gregor did not write four stories. He wrote two, and submitted them, one of which he acknowledged in writing was "rotten." The other story, after he had submitted the same to me, he sold to another producer, and although I paid him on account the sum of $250, I have neither the story nor the money. When I repeatedly called on Mr. Gregor to fulfill his contract, he stated that since he was then employed by another concern, he could not give the matter his attention, and that the "rotten" story, as he said, he submitted I could either leave or take, as I pleased, and he would retain the $250.

I produced "Polly of the Movies" from an original story and continuity written by Arthur Hoerl, which had absolutely no likeness to any idea or story submitted by Mr. Gregor.

### Loaned Writer Money

It is untrue that any check I issued to Gregor for the story or under my contract with him was dishonored, and this statement is very unjust. I did give a check to Mr. Gregor before I had a business relationship with him, as a loan, because he claimed he was "starving, out of work and about to be evicted." I stopped payment on this check when I found Gregor was working for another concern, but I subsequently let him have the money when he convinced me of his need for it.

With respect to Jean Plannette and George Dromgold, I paid them $500 under a contract whereby they were to deliver to me a story and continuity. They delivered me a story and continuity which I did not accept, but, quite to the contrary, wrote them of certain changes I desired made. I advanced this $500 in various amounts upon the pleas of Dromgold and Plannette that they were "without funds."

Dromgold subsequently secured a position with another concern. Plannette is kept busy on other engagements, and they refuse to comply with their contract to deliver a story and continuity acceptable to me.

I have been producing pictures for 15 years, and have never had a disagreement with any scenario writer until I met up with these four individuals who, strange to relate, are members of the Screen Writers' Guild. I am curious to know whether that organization is in existence in order to blaspheme and damn producers who fail to be quiet when one of their members receives monies under contracts which they refuse to live up to.

*Jesse J. Goldberg*

# WILL U. S. PUT DOWN WHIP AND 'PLAY BALL' ON BRITISH QUOTA?

## Is English Idea on 7½% Bill Effective April 1?—American Distributors Want to Handle Home Films on Both Sides—No Advance or Guarantee

By Frank Tilley

London, Jan. 20.

This market absorbs 12 feature films a week, speaking roughly. Some of them need speaking roughly about. Call it 800 a year, which is about the average. And around 700 of them are American, of which the larger proportion are distributed direct—that is, by corporations having their own branches here.

The distributors' quota comes into force April 1, from which date everyone booking pictures in this market will have to handle an amount of British product equal to 7½ percent of their total output for the year from that date.

As yet few arrangements have been made. First National, by its jointure with Pathe and its own British production schedule under the management of Harry Ham, has taken care of its quota obligations. Paramount has announced three British films, including the Lauder subject, "Huntingtower." Universal may be served through British Screen Classics, though no production schedule is yet notified, and United Artists appears likely to play with Blattner, but he has not yet turned a foot of film. U. A. may also handle some of the Nettleford productions.

Which leaves Fox, Warner Brothers, Metro-Goldwyn and P. D. C. to be catered for. What is there available?

Gainsborough Pictures has 10 films on schedule, but these are all for release through W. & F. Film Co.; Gaumont has 14, which it will handle itself; Ideal, New Era, Westminster Films, W. P. Films, British Lion, Whitehall Films and British Filmcraft all have their own release, and none scheduled through American companies either.

There is left, of the so far scheduled possible production activities, Archibald Nettleford productions (6), Welsh Pearson (3) and Seven Seas Productions (2). And the Welsh Pearson stuff may go to Paramount, though that number won't get them out on their quota.

### Many Angles

It is a curious situation and fraught with interesting angles. The position is the American distributors must have their quota pictures; equally some of the British producers cannot get by on their cost schedules without American distribution.

And the attitude of some of the American distributors is this: We will not give you distribution in America, supposing the film is big enough to go in, unless we have the releasing of it in England. And we will not give you any advance or guarantee even then. You carry the whole of the negative cost, we do so much of the okaying and possibly sell you a star, a story and a director. Then if we like the film or want it, we will distribute it on a 60-40 split. But no guarantee, And no advance.

In some cases the idea seems to be there'll exist so much product in excess of quota requirements these terms will eventually be accepted. But the exhibitor is under no obligation to book his own quota from the same sources as his foreign product, and there appears every likelihood of some of the distributors getting in a jam if this attitude is persisted in.

Most new British producing companies are making their own arrangements for home release because they realize the exhibitor can take his quota from them without their handling any foreign product necessarily. And they also grasp the idea that if and when some of the American houses are short on their quota they will have to take not only what they can get, but will have to submit to releasing at least some of the British product in America, with advances and guarantees, in order to get anything.

Either that or subsidize further British production for the moment. But that, with their obligations starting in April this year at 7½ per cent. of their output, gives them very little time to get set.

### A Specific Case

It appears some of the American concerns are trying either to walk round the Film Bill or to kill its effect at the outset by a system of hold-up on this release question. One case is that in which United Artists was asked for a story, made a long time back by one of its present stars, which a British company now has the idea of making again. U. A. said the story rights would cost $40,000. Too much, unless there was a release in America. Would they give a release, subject to some mutual conclusions on cast and so on, if the story was bought? Yes, if they had the world rights they might. But not for America only. Why should they release a film in America only of a subject one of their own stars had made a picture years ago? Then on what terms as to advance would they consider a world release? Advance nothing. They would give a straight 60-40. They didn't give Chaplin or Fairbanks or anyone else any advances, so why should they for a British picture? And that's how it goes.

### Good for the Banks

They are entitled to work that way if they want. But the parallel of what they don't do for Chaplin and the rest hardly fits. Because these stars own United Artists anyway, and put their pictures through it as their own releasing organization. Which doesn't apply to a British producer.

Probably true, as they claim, it is easy to get banks in New York to make advances to a producer on a United Artists' release contract. But that's giving America goods to sell and then paying her interest on the money that's coming from her in the future. Which may be good for the banks, but it's not so good for the British producer.

Owning the biggest market in the world, and virtually controlling all other markets, the American distributor has the whip hand and can dictate terms. But, at the end, he has got to get his quota films for this market, and as it is a market well worth looking after, why not play ball and keep it sweet?

U. S. films make enough velvet out of it to be able to afford to do it. They make enough by ducking Profits Tax to be able to afford a British film a break once in a while.

# ORIG. WRITERS IN N. Y.

Los Angeles, Feb. 7.

James Creelman, who recently flew from Los Angeles to New York to obtain color for an air mail picture to be produced by F. B. O., will remain there to write two more originals for the same organization.

Other writers engaged by F. B. O. and stationed in New York are James B. Connelly, Temple Bailey, H. C. Witwer, Hazel Livingston and Harold McGrath.

## Colleen Moore's Original

Los Angeles, Feb. 7.

"Here is My Heart" is the title of Colleen Moore's next picture for First National. It is an original story by Edmund Goulding and Benjamin Glazier. The latter is making the adaptation.

Production will begin as soon as Miss Moore has finished "Lilac Time," under the direction of George Fitzmaurice.

## ANOTHER BLYSTONE DIRECTOR

Los Angeles, Feb. 7.

Jasper Blystone, assistant to his brother, J. G. Blystone, director on the Fox lot, has been elevated to handle the megaphone himself.

His first directorial job is "Daisies Won't Yell," a story George Marshall now has in preparation.

### Syracuse House Goes Presen

Syracuse, Feb. 7.

Despite denials that such a policy was contemplated, the Empire, operated by the Harrisons, with Willis Whitnall as house manager, has become a presentation house with Don Alvin as master of ceremonies.

# B. & K. BILLING STAGE ACT ABOVE PICTURE

## Also Submerging Paul Ash for First Time in Oriental's Ads —2 Local Precedents

Chicago, Feb. 7.

Balaban & Katz set two precedents this week in newspaper advertising.

The Chicago theatre ads for the first time are billing the stage attraction, Mae Murray, above and several times as large as the screen attraction, "Love and Learn" (Par.). Besides are additional ads devoted exclusively to the stage attraction.

Continuing its newly adopted policy of playing strong pictures to uphold the gross at the Oriental, where Paul Ash reigns on the stage, will feature "Quality Street" (M-G-M) next week. Ash has been subjected to minor mention in the advertising.

This is the first time Ash has been submerged by a picture in advertising.

# 2 Fall River Houses Completely Destroyed

Fall River, Mass., Feb. 7.

The hardest blow struck by fire on theatrical properties in New England in many years was the destruction of the Premier and Rialto theatres during the fire which swept the business centre of the city, causing damage mounting into the millions. Damages to the theatre holdings will reach hundreds of thousands. With the streets still strewn with debris, the theatre owners are considering reconstruction work.

Premier, owned by William J. Dunn and managed by William Purcell, and Rialto, owned by Nathan Yamis and with Walter Bigelow as manager, were playing to capacity houses when word came from Fire Inspector George O. Mansfield that the houses must be cleared. It was near closing time, and the audiences moved out without a semblance of a panic into streets becoming packed with persons from many surrounding cities. It was not, however, until it was seen that the flames were out of control and fire departments of neighboring cities were called that the drastic orders came from the fire inspector.

Newspapers were also hard hit by the fire. "L'Independant," French daily, was completely destroyed with loss of $75,000. Plants of the Fall River "Globe" and "Herald-News" were so damaged by water it was necessary to publish the "Globe" in the plant of the Taunton "Gazette," and the "Herald-News" at the New Bedford "Standard," both Taunton and New Bedford being approximately 14 miles from the scene of the fire.

Empire, vaude house, spotted in another area, escaped the menacing flames and remains the only first class theatre the town now holds.

This house is also owned and operated by Nathan Yamis.

Several small picture houses remain untouched by the fire.

## U's 2 Comedy Specials

Los Angeles, Feb. 7.

Universal has listed two feature comedies, "Finders Keepers" and "The Cohens and Kellys in Paris," among their six specials for '28-'29.

This is the first time Univarsal has listed its comedies as specials.

## TULLY'S "BEGGARS OF LIFE"

Los Angeles, Feb. 7.

Benjamin Glazer will adapt Jim Tully's novel, "Beggars of Life," purchased by Paramount. William Wellman is slated to direct, with Richard Arlen and Louise Brooks in featured leads.

Under the sale, Tully will act in an advisory capacity on the story treatment and during production of the picture.

## LOIS WILSON SWITCHED

Los Angeles, Feb. 7.

Lois Wilson has been withdrawn from the lead in "The Sporting Age," for Columbia.

She is held for a starring part in another Columbia picture.

### Biro Goes to F. N.

Lajos Biro, Hungarian playwright recently released by Paramount, has been engaged by First National.

Biro is the author of "The Last Command."

# PHOEBUS CO. OF GERMANY IN MONEY TROUBLE; FOR SALE

## Picture Concern Subsidized in Financial Hot Water —Competition in Bidding for Theatres—Got Gov't Help for Making Propaganda Pictures

Berlin, Jan. 28.

Phoebus Film Co., the most important film corporation after the Ufa, is admitted on the market for sale.

Although the deal has not been finally closed it is pretty positive that its theatres will be taken over by the Emelka-Lustig group, with which the American First National is affiliated. The situation has called forth comment in the papers as the German government had invested money in the firm under the condition that the company make films of a propagandistic nature.

For some years the Phoebus has been the only real rival of the Ufa in Germany and has been particularly noted for its building of modern theatres. In many of the key cities it had a far finer house than its competitior. Its affiliation with United Artists helped it to a strong position.

Of late years Phoebus' own pictues have been of a mediocre quality and it has had little success in disposing of them in foreign countries. Its bankruptcy has been rumored for almost a year.

Last fall it was made public that the Reichswehr Ministerium (National Defense Ministry) had secretly turned over 10 millions in marks to the Phoebus under the condition that they make films which would arouse national militaristic feeling. Only a part of this money was used for this purpose, and the result was merely a few poor patriotic films. This called forth violent attacks from the liberal papers and it became evident that the Phoebus was doomed.

### Chief Assets

The chief assets are the long term leases which it has on its many important houses. For these two strong groups have been bidding against each other.

I. G. Farben Industrie (German dye trust), which manufactures the Agfa picture negative and is affiliated with the Terra Film Co., behind which stands Germany's most influential publishing house, Ullstein. (Between this group and the Ufa there are also strands as the Farben Industrie has lately bought the Lignose Film Negative Manufacturing Company, which makes them strong shareholders in the Ufa.) On the other side is the Munich Emelka Company backed by von Lustig, who is affiliated with the First National. Up to now the Emelka has not turned out a first class product, but this will probably be changed by the affiliation with the First National.

The Emelka-Lustig group made the highest offer and to influence public opinion in favor of the Farben Industrie-Terra, the Ullstein papers, over 60 in number, have been conducting a hefty campaign. They charge that the taking over of the Phoebus by Emelka will mean turning over these theatres into American hands. Emelka has given guarantees that this will not be the case, and the last reports are that the Emelka will get the theatres.

No matter how high the price which the Emelka gives, there is little doubt that the German tax payer will have to bear at least a loss of five to six million marks.

# Publix's Prelim Houses Now Opening Friday

Starting this week, Metropolitan, Boston, on the Publix circuit, opens Fridays, as does the Publix Olympia, New Haven. This is a physical necessity because of the routining of shows which go from New Haven to Boston to New York, instead of New Haven, New York and then Boston.

Rather than risk a delay for the Saturday opening at the Paramount, New York, through a Friday night closing in Boston, as was the previous schedule, Boston closed Thursday night. This affords a day's lay-off in New York refurbishing of costumes, brushing up on things generally, scenery adjustments, etc., which usually pop up after the first fortnight out in New Haven and Boston.

With this, the system of alternating Lou Kosloff, the Paramount's stage band leader, and Al Mitchell, of the Publix Olympia, New Haven, may be abandoned. The stunt is for Kosloff, for example, to open with the new unit in New Haven, leave it when it goes to Boston, but be familiar again with it in New York. In the meantime, the New York leader, Al Mitchell, would be rehearsing with another new unit in New York, travel it to New Haven and play a second week with it in New York.

The theory was all right but it doesn't work out so well because of the Fridays which necessitate a substitute leader in New York under this arrangement, owing to Friday being the opening day in New Haven.

# Propaganda or Press Stuff

Los Angeles, Feb. 7.

"The Godless Girl," which Cecil B. De Mille is producing, sprung an ardent protest from The Devil's Angel, local branch of the American Association for the Advancement of Atheism. The local organization has written to De Mille charging that the picture is propaganda.

Signed by John S. Graves, the letter says: "We have unmistakable reason to believe that your picture has been calculated to destroy the efforts of our society. We do not propose to stand idly by and permit this without spreading our stand to the world."

The local body is said to have recommended to the home organization that it takes action to prevent the showing of the film.

## Syd Chaplin's 3 Abroad

Los Angeles, Feb. 7.

Syd Chaplin, currently making "A Little Bit of Fluff" for Gaumont in London, will release one picture a year through M-G-M. for three years.

All will be produced in England.

## EVELYN BRENT'S LEADS

Los Angeles, Feb. 7.

Paramount has assigned Evelyn Brent to play opposite Adolph Menjou in "Super of the Gaiety."

Miss Brent will later be opposite George Bancroft in his next Par film.

### Langdon's F. N. Final

Los Angeles, Feb. 7.

Harry Langdon and staff are now writing the story for his sixth and last picture to be produced under his present First National contract. Production starts March 1.

### Goldwyns on Trip

Los Angeles, Feb. 7.

Samuel Goldwyn is going to Europe next month. Goldwyn will leave here for New York shortly, accompanied by Mrs. Goldwyn.

### Starting "Miracle"

It is reported First National will start production on "The Miracle" shortly.

George Fitzmaurice may direct.

# U. A. Studios Quiet Until March 15 Next

Los Angeles, Feb. 7.

A period of quiet lasting until March 15 will follow the completing of "The Tempest" at the United Artists studios. There will be no units working until then.

Edwin Carewe is preparing to start production at that time. Norma Talmadge having called off production last week, expects to have another story ready by then.

### Miss Joy as "Craig's Wife"

Los Angeles, Feb. 7.

Pathe-DeMille purchased screen rights to "Craig's Wife," stage play by George Kelly. It is now being adapted by Clara Baranger and produced as a DeMille special, featuring Leatrice Joy.

# FILM CRITICS GET BETTER

(Continued from page 9)

Waldorf, Langdon W. Post and Donald Thompson.

### Chicago

Following a squawk from the girl herself, the editor, business manager and various other officials of the Chicago "American," their reviewer, Rob Reel (Hazel Kennedy) has been listed for the first time. Variety had previously omitted that paper under the impression that the name Rob Reel was an office by-line for anybody who happened to get a picture assignment. Upon assurance that Miss Kennedy did all the reviewing, she was included and instantaneously jumped to the front with a percentage of .727 on a basis of 22 reviews with a definite decision in each case. This leads her nearest contemporary by 64 points.

This ousts Carol Frink ("Examiner") from first place, a position she had held since the first score. Miss Frink's current .663 is a drop of 57 points for her, with the "News" (combined) closely pursuing at .658 in coming on from last place. Genevieve Harris ("Post") has slipped 72 points, to become last of the Loop critics, while Mae Tinee ("Tribune") has also eased off on percentage but is ahead of Miss Harris by a single point. Arthur Sheekman ("Journal") is still fourth on a basis of .652.

### Los Angeles

The relatively high percentages of Los Angeles reviewers should not mislead. The Coast critics are prone to see everything through rose colored glasses and seldom, or never, pan a picture. As approximately 75 per cent. of major studio product makes money, under the "everything is great" system of reviewing high scores are inevitable. There has cropped up a distinct difference in reviewing on the Coast and in New York and Chicago where most of the writers will try to segregate the bad ones and label them as such. The Los Angeles "Times" and its reviewer, Edwin Schallert, are practically the lone example in that town in making an effort to inform readers whether a film is worth seeing or not.

The "Record" (combined) has supplanted Louella Parsons as leader by a nine-point margin, Miss Parsons holding second place at .750. Three L. A. papers are now listed by themselves because of the large number of by-line reviewers, and in this respect the "Express" and "Herald" are still last, in that order, at .677 and .653—good enough to be amongst the first three in New York. Eleanor Barnes remains in third place with a slight percentage jump and Schallert is fourth with .704, an improvement of 37 points.

### Trade Papers

Variety continues to lead the trade papers, increasing its percentage 29 points over the previous count, but can't brag with 28 "wrongs." The point advance to .849 is mainly due to having picked up but three "wrongs" on the 52 pictures which have come in since the last score.

"Harrison's Reports" maintains second position at .733, but "Film Daily" has forged ahead from next to last on the strength of an 81-point leap for .720. "Motion Picture News" has bettered its average to over the .700 mark, but is fourth, while "Motion Pictures Today" is still at the bottom of the list despite a 20-point advance.

The trade journals are conspicuous by the curtailment of "no opinions." Not one of the papers has picked up an opinionless review since the preceding score other than "Harrison's Reports," which failed to definitely report in one instance. The other angle to trade paper reviewing, as to how many pictures the various sheets have said "No" on, lines them up as Variety panning 52 out of the 185 reviewed; "Film Daily" shaking its head against 13 on 132 chances; "News" turning thumbs down on 9 out of 103; "Harrison's Reports" rejecting 13 of 75, and "Motion Pictures Today" disapproving of 7 in 49.

### Sidelights

Irene Thirer still leads the entire list of daily scribes in the number of "no opinions," her total now being 27, an increase of five over her previous quota. Next in line is Harriett Underhill, who has not added to her preceding sum of 16.

The greatest number of "rights" goes to Regina Cannon at 88, who also held that place on the last score. Behind Miss Cannon is again John Cohen, who trailed by six the last time, but is now 19 in the rear. High total of "wrongs" also rests with Miss Cannon at 40. She is the most prolific reviewer on the boxscore boards in having written on 140 pictures. The runner-up on "wrongs" is Mordaunt Hall, who has 32 and is closely followed by Mae Tinee with 30.

Donald Thompson's 32 "wrongs" on the last score, now changed to 31 on this score, is explained by a picture scored as "bad" at that time, having recouped on further release dates to rate as "moderate" for the current sum up, and upon which Thompson turned in a good notice—thus changing a "wrong" to a "right."

Rating of pictures on the boxscore boards is subject to change. A film generally has been released a month before Variety attempts to rate it as a success, moderate or a failure from the boxoffice standpoint. Hence, a few pictures deemed successes for the Dec. 7 score have changed to "bad" and vice versa, the critic getting credit or discredit for the change, according to his review. So a critic may be wrong in this score on a picture, but later change that to a "right" should the film subsequently assert itself and overcome a weak b. o. start. The pictures are rated on whether they do business or not across the country, Variety checking each film with the sales department and then rechecking that information with its own information.

The final box score for the film critics on the year will be published in June and in conjunction with the year's summing up on the dramatic reviewers.

# FILM CRITICS' BOX SCORE

## Score as of November 30

(Based on pictures reviewed since June 4, 1927)

Key to abbreviations: PC (pictures caught); R (right); W (wrong); O (no opinion expressed); Pct (percentage).

### NEW YORK

| | PC. | R. | W. | O. | Pct. |
|---|---|---|---|---|---|
| Richard Watts, Jr. ("Herald Tribune") | 36 | 24 | 11 | 1 | .694 |
| George Gerhard ("Eve. World") | 38 | 25 | 10 | 3 | .658 |
| John S. Cohen, Jr. ("Sun") | 82 | 52 | 24 | 6 | .634 |
| Betty Colfax* ("Graphic") | 64 | 39 | 17 | 8 | .609 |
| Regina Cannon ("American") | 100 | 58 | 32 | 10 | .580 |
| Quinn Martin ("World") | 55 | 31 | 12 | 12 | .564 |
| Harriet Underhill ("Herald Tribune") | 84 | 44 | 24 | 16 | .524 |
| Willella Waldorf ("Post") | 59 | 30 | 16 | 13 | .509 |
| Mordaunt Hall ("Times") | 81 | 41 | 28 | 12 | .506 |
| Donald Thompson ("Telegram") | 75 | 36 | 32 | 7 | .480 |
| Joseph McElliott ("Mirror") | 70 | 33 | 21 | 16 | .471 |
| Irene Thirer ("News") | 84 | 39 | 23 | 22 | .464 |
| Jeffery Homesdale ("World") | 17 | 7 | 8 | 2 | .412 |
| (Miss) Alison Smith ("World") | 13 | 5 | 1 | 7 | .385 |

(* Julia Showell)

### CHICAGO

| | PC. | R. | W. | O. | Pct. |
|---|---|---|---|---|---|
| Carol Frink ("Examiner") | 50 | 36 | 9 | 5 | .720 |
| Genevieve Harris ("Post") | 62 | 42 | 14 | 6 | .677 |
| Mae Tinee* ("Tribune") | 68 | 44 | 17 | 7 | .647 |
| Arthur Sheekman ("Journal") | 50 | 32 | 6 | 6 | .640 |
| "News" (unsigned) | 42 | 24 | 10 | 8 | .571 |

(* Frances Kurner)

### LOS ANGELES

| | PC. | R. | W. | O. | Pct. |
|---|---|---|---|---|---|
| Louella Parsons ("Examiner") | 32 | 25 | 7 | 4 | .781 |
| Jimmy Starr ("Record") | 20 | 15 | 3 | 2 | .750 |
| Eleanor Barnes ("News") | 42 | 29 | 10 | 3 | .690 |
| Sadie Mossler ("Record") | 22 | 15 | 6 | 1 | .682 |
| Edwin Schallert ("Times") | 21 | 14 | 6 | 1 | .667 |
| "Express" (combined) | 42 | 25 | 11 | 7 | .595 |
| "Herald" (combined) | 56 | 32 | 15 | 9 | .571 |

### TRADE PAPERS

| | PC. | R. | W. | O. | Pct. |
|---|---|---|---|---|---|
| Variety | 133 | 108 | 25 | .. | .820 |
| "Harrison's Reports" | 32 | 24 | 8 | .. | .750 |
| "M. P. World" | 62 | 45 | 14 | 3 | .726 |
| "M. P. News" | 85 | 56 | 23 | 6 | .659 |
| "Film Daily" | 97 | 62 | 26 | 9 | .639 |
| "M. P. To-Day" | 30 | 19 | 9 | 2 | .633 |

### 3 GIRLS FEATURED

Los Angeles, Feb. 7.

Metro-Goldwyn-Mayer assigned Harry Beaumont to direct "The Dancing Girl," an original by Josephine Lovett.

It will have three girls equally featured.

### KEATON'S "SNAP SHOTS" FIRST

Los Angeles, Feb. 7.

Buster Keaton's first for M-G-M will be "Snapshots" original by Byron Morgan. Edward Sedgwick will direct.

### STOLOFF'S NEAR-RECORD

Los Angeles, Feb. 7.

Benjamin Stoloff has signed another long term contract to direct for Fox.

He has been with it for over six years.

### Film of Studios for Pathe

Los Angeles, Feb. 7.

Bert Dorris, coast press agent for Pathe westerns and serials, is making a film of the inside workings of Metropolitan studios where Pathe western units work. The picture will be shipped to New York where it will be shown to the Pathe Club at its annual dinner, Feb. 21.

### McCarthy's Unnamed Feature

John McCarthy has been engaged by M-G-M to make a special feature as yet unannounced. McCarthy directed "Lovelorn" and "Becky."

# TRADE PAPER OPINIONS

(Indicating ratio of opinions without percentages)

| | Total | Good | Bad | No Opinion |
|---|---|---|---|---|
| Variety | 185 | 133 | 52 | .. |
| "Film Daily" | 132 | 110 | 13 | 9 |
| "M. P. News" | 103 | 88 | 9 | 6 |
| "Harrison's Reports" | 75 | 61 | 13 | 1 |
| "M. P. Today" | 49 | 40 | 7 | 2 |

# Reviewing Pre-Views Unfair, Unjust

It is manifestly unfair, unjust and unethical for any daily, weekly or monthly to critically review a picture on a pre-view showing, unless invited to do so by the producer or distributor of the film.

A dramatic reviewer would not think for a moment of reviewing a stage play in rehearsal. The New York dramatic reviewers do not even go to Brooklyn, Jamacia or Newark, to catch the new stage shows before they reach Broadway. The reviewers are aware those shows are breaking in and do not care to take advantage of the break-in period, whether the productions are in good or bad condition.

Pre-views of pictures are the same as break-ins for the stage plays. Perhaps they are more like the stage rehearsals. A film's producer legitimately and earnestly endeavors to secure an audience's reaction to a picture supposed to be in a hideaway and about to be plunged into the picture houses of the world. His technical staff is with him. They study the picture and the audience; discussing among themselves the various aspects and possible corrections, eliminations, additions or changes.

### Susceptible to Changes

For a picture may be cut and re-cut many times. Besides there remains in the studio much footage deleted prior to the pre-view. Almost anything is possible. It's certainly and always 5/1 that the picture on the pre-view will not be the exact picture finally sent out.

And then the producer, whether in or around Los Angeles or New York, and mostly on the coast, reads a review on his pre-view. It's something he does not want and it's something the reading public does not want, for it is not the proper review of the picture that is going to be regularly released.

Newspapers, whether daily or trade, are not alone deceiving their readers with these pre-views, but they are jeopardizing the producer's or distributor's investment. It is so unduly an injustice to everyone that reviewers of their own volition should refrain from the temptation.

### Unfair to Actors, Too

And again it is unfair to the players in the picture. No reviewer can know to what an extent an actor has been cut out of a picture in the cutting room nor to what extent his scenes may be restored in the final edition. So it's wrong all around.

Variety has desisted from this practice, even to the limit of declining to review projection room showings, unless the picture in New York be of independent make and unlikely to gain a showing in a Broadway picture theatre. Variety's reviewers agree that no reviewer unless acutely informed as to the likelihood of an audience's reception and that's possible only with comedy or comedy situations, can give an accurate review in the cold four-walled projection room. While frequently the reviewers in the room hold conversations, as deadly to the proper attention the picture should be given.

Picture reviewers hold relations more or less with the picture trade, if only in their writings. All should realize the inimical pre-view review may bring damage and a money loss to a producer or a business. And more especially as the reviewer will have the chance to review the picture when it is regularly put out. The producer at that time feels that the reviewer is privileged to pass opinion upon the finished product, but not before and assuredly not on the unfinished product, such as it necessarily must be in the pre-view.

# "Edison Week" on Coast

Los Angeles, Feb. 7.

This is "Edison Week" over the West Coast Theatres circuit.

All of the many theatres are playing it up as the birthday week of America's greatest inventor and "The Father of the Motion Picture." It is suspectible to much publicity.

A house manager of the West Coast chain suggested the idea.

## Vita in Texas Houses

El Paso, Feb. 7.

Louis L. Dent of the Dent-Musselman theatres over Texas, has ordered Vitaphones for his theatres at Wichita Falls, Amarilla, El Paso and Waco.

It is reported Publix will install Vitaphone in its houses at Dallas, Fort Worth, Houston, San Antonio and Oklahoma City in the near future.

The Interstate circuit is installing Movietone at present into all of its major houses throughout the state.

## Ptld. Liberty's Tab Stock

Los Angeles, Feb. 7.

Liberty, Portland, which played Ackerman & Harris vaud films, will have a change of policy March 2. At that time Will King and his company will present tabloid musical comedy offerings with a weekly change for six weeks, with the policy to become permanent in the house along with other attractions.

This West Coast Theatres' circuit house, taken over with North American group, has been in the red constantly.

### ROSENWALD, U'S DIST. MGR.

G. E. Rosenwald, manager of the Los Angeles branch for Universal, has been promoted to be U's district manager for the West Coast. The position was vacated by the death of D. S. Mitchell.

Rosenwald's post at the head of the Los Angeles exchange will be taken by George Naylor, Universal manager in Des Moines.

### DICK SPIER'S PROMOTION

San Francisco, Feb. 7.

Dick Spier, for several years with Publix and West Coast, press agent and manager of the California theatre, is going up.

Following shortly on the heels of his promotion to manage the Warfield, Spier has been assigned as assistant to Herschel Stuart, who has charge of all Wesco houses in Oregon.

# Publix 3 Northwestern Openings in March

Publix will open its two new 3,000-seaters in the northwest next month and another in Minneapolis with a capacity of between 3,500 and 4,000.

Of the Pacific coast pair the Seattle, in that city, will hold the first inaugural March 3. The Portland, Portland, Ore., will follow the next day, March 4. Both houses are from Rapp and Rapp plans and will have the Publix "magic flying" stages, with which only two other houses are aquipped, Oriental, Chicago, and Granada, San Francisco. These consist of Jack Partington's elevator devices, which he originally installed on the coast.

The Minnesota, Minneapolis, opens March 24 planned Craven & Mayger, formerly with Rapp & Rapp, the architects.

In conjunction with these three openings Publix will hold a national radio campaign in each one of its cities. It will not be a hook-up, but performers from the various Publix units will visit a local station in whatever city they happen to be to do one or two numbers and mention the opening of the new Publix houses. This idea was carried out by Ben Serkowich when the Detroit house opened and, deemed successful, is being repeated.

Publix and Finkelstein & Ruben will operate the Minnesota, with Fox also in when his deal for control of the F. & R. circuit is concluded.

## Oil Stove Starts Fire

Des Moines, Feb. 7.

With a show in progress at the Strand, Humboldt, Ia., an oil stove at the rear of the stage exploded, causing damages to the theatre and Russell hotel, in the same building of over $50,000.

Audience left the theatre in orderly fashion.

### ATTACKS $56,000 MORTGAGE

Danbury, Conn., Feb. 7.

John Panora, of the Capitol theatre, Milford, Conn., has attacked the mortgage of $56,000 which Charles Nomejko, former owner, holds on the house, because of alleged misrepresentation in the sale.

Panora understood that a driveway leading to the stage door was included in the sale, but has since learned that this is not part of the theatre property. Its use by the theatre is protested.

# CONSTITUTIONALITY OF BROOKHART BILL QUESTIONED BY ATTYS. FOR PRODUCERS

## Attack Along That Line Aimed for Hearings Before Senate Committee—Points Brought Up—Some of Bill's Sections Alleged Identical With Wording of Trade Commission's Findings in F.P.-L. Case

Washington, Feb. 7.

When hearings on the Brookhart bill, aimed to stop block booking as its principal feature, open before the Senate, interstate commerce attorneys for the picture industry, representing the producers and distributors, will attack the measure principally from the angle that it is unconstitutional.

Plans are being formulated between the legal lights of the industry in Manhattan and their representatives here in Washington to first raise the question of price fixing, as the bill is said to do by placing control of any such disputes between the distributors and exhibitors under the Federal Trade Commission. That will be cited as one principle Congress has always avoided and which the Constitution prohibits.

The attorneys intend to point out that though several moves along this line have been attempted in the past, such legislation has always died in the committee room.

Plan of "defense" of the producers will be to show Congress that there is no reason why the picture industry should be selected as the only trade so controlled and that if the bill is passed the courts will not uphold it.

The claim that the courts would not uphold this phase will be also extended to other features of the bill.

### Relies on Decision

That an attempt has been made in the Brookhart bill to avoid precedents set down in court decisions will be stressed along the lines that the Senator has used the copyright angle to beat this, evidently relying on the decision of the U. S. District Court for the eastern district of Pennsylvania in the case of the U. S. vs. Motion Picture Patents Company.

That this copyright phase will not stand up, it is planned to show that the higher courts later reversed that decision and ordered the Patents Company to dissolve. The question will be further stressed by claiming there is no analogy between a patented device and a copyrighted motion picture.

The tie-up between the Federal Trade Commission and the bill will be brought out in drawing the committee's attention to the claim that Section Two is almost an exact copy of paragraphs two and three of the "findings of fact" of the commission in the Famous Players-Lasky case.

Inasmuch as this section aims to establish the interstate commerce phase, it is looked upon here by those attorneys as having but little value.

Section Three is to be cited as not for Congressional action at all, but that, if the conditions outlined affecting unfair discrimination in selling to affiliated chain theatres, block booking, etc., are as set down, then it is a matter for the Federal Trade Commission and the Department of Justice—not Congress.

### "Copyrighted" Inserted

Conferences here have brought out that Section Four of the bill is an identical copy of paragraph two of the commission's order to Famous Players (Paramount) to "cease and desist" except that the word "copyrighted" has been inserted before the words "motion picture films."

Following this it will be shown that the bill provides for no appeal to any court from the decisions of the commission (Section Seven). This said the attorneys when questioned, violates the Federal Trade Commission Act itself, with it being further claimed that such an appeal is provided for the railroads and others under control of the Interstate Commerce Commission.

Other phases to be brought out include the proviso that incompleted films can be sold. This is in Section Five. Here will be brought out the right of a manufacturer to contract for delivery of unfinished goods, for instance the steel industry, and will, in this instance of the pictures, kill its largest credit factor—its contracts for future production. It would also do away with the right of a manufacturer to select his customers, a right which has been upheld in the courts, and which under this bill would place the industry strictly on a basis of selling its product by auction to the highest bidder.

Should such a precedent be set down, the attorneys say, it would force out all manufacturers operating retail stores, the phrase being incorporated in Section Six wherein every exhibitor is to have the right to bid for a picture on the same basis as an affiliated house.

### Penal Clause

Section Eight providing a penal clause in the bill cannot be upheld, allege the lawyers, as it brands producers and distributors violating any of the provisions as criminals.

Request put to the Department of Justice for an opinion on the bill met with a refusal to comment. The Department stated that as yet neither Senator Brookhart nor the sponsors of the bill in the House, Celler and Canon, had yet been furnished with such opinion.

### The Other Side

In local exhibitor circles it is believed that a decision on the Brookhart Bill by the Department of Justice regarding its constitutionality in present form would have its influence with the Interstate Commerce Commission, which is expected to meet shortly for a hearing on the matter.

Exhibitor leaders claim, however, that even if the bill is found unconstitutional by the Department of Justice it may be amended and presented again still in a condition which would protect the exhibitors. The independent theatre operators claim their intentions are not to violate the constitution, but to remove some of the evils of the industry.

Such matters as the penalty clause in the Brookhart Bill may be removed, while the functions of the Federal Trade Commission, to which the producers take exception, may be modified to meet constitutional requirements and still keep the strength of the bill intact.

## U. A. and B. & K.

Chicago, Feb. 7.

All supplies used in converting the Apollo, legit house, into the United Artists theatre at a cost of $900,000 were purchased through Balaban & Katz, a Publix subsidiary.

Likewise Barney Balaban is sitting in on all conferences concerning building and furnishing the $3,000,000 U. A. house in Detroit.

Although technically classed as opposition, the U. A. executive offices here are in the B. & K. offices, with the latter exercising final authority in matters pertaining to building and buying.

Barney, A. J., and John Balaban are reported the last court of resort for U. A. in Chicago.

## FREE SHOWS ON SUNDAY

Amarillo, Tex., Feb. 7.

After operators had been arrested twice, two local theatres Sunday ran free shows in an attempt to evade the blue laws.

There are over 50 cases on court docket here awaiting trial.

Dover, O., Feb. 7.

Mayor P. J. Groth varied the monotony of having managers of three picture shows arrested Sunday for the operation of shows on the eighth successive Sunday, by barring the Tunney-Dempsey fight film at the Weber. Groth held that the fight picture was not suitable for Sunday exhibition.

## COMEDY REISSUES

Keith-Albee has taken the Charles Chaplin reissue, "Sunnyside," and it starts its K-A circuit travels week March 3.

Loew signed the Harold Lloyd reissue of "Grandma's Boy," and it starts going about the last week in February.

## Topeka's School Board Promotes Special Film

Topeka, Feb. 7.

For the first time in years the Topeka school authorities have cooperated in the pushing of a picture, casting all former rules into the discard. Rotary club here bought the Jayhawk, 1,500 seats for the first matinee performance of "King of Kings." The tickets were turned over to the school principals, who sold them to the children.

The school board has a rule that no exploitation of children for any show be allowed. For "King of Kings" the rule was not only shoved aside, but permission was granted for a half holiday for all children who purchased the reduced price tickets.

The picture is being road-showed at the Grand with a 50-cent to $1 top for matinees.

School children got the seats at a flat rate of 25 cents. Rotary club is absorbing the difference.

## LOEW'S IN JAMAICA

### Takes Over Publix Proposed 2,000-Seater

Loew has taken over the proposed 2,000-seater which Publix planned in Jamaica, L. I., at Jamaica and Bergen avenues. After Publix had progressed as far as the foundations in the erection of the structure, changed plans necessitated a halt. The blueprints have been formally approved by the building authorities and Loew, in the interim taking over the house, will resume building Feb. 15.

Another new theatre, independent, is to be built in Jamaica on Puntine street off Jamaica avenue.

## Chicago's New Colored House Is Welcomed

Chicago, Feb. 7.

Chicago's South side is reveling in its new amusement center, Lubliner and Trinz' new Regal theatre, which opened at South Parkway and 47th street, Saturday.

Perhaps the greatest drawing card of the city's only theatre catering exclusively to colored patronage, is Fess Williams and his 22 syncopators. Williams acts as master of ceremonies. Other acts on the bill are the Regal Steppers, Calloway, Cole and Wade, Alex Lovejoy and Marshall Rogers. Colored performers welcome the new house as an opportune addition to the Chicago presentation circuit. All house employees are colored, including the manager, although the theatre will be under the direct supervision of a man from the Lubliner and Trinz office.

## Loses Only Theatre

Humboldt, Ia., Feb. 7.

Strand, the only picture house here, operated by W. B. Franke, was destroyed by fire following the explosion of an oil heater in the basement of the building. Flames also destroyed the Russell Hotel, the town's only hostelry.

The night show was in progress when the heater exploded, but the audience made its exit without injury.

## Fox in Frisco

San Francisco, Feb. 7.

Bank of Italy officials deny the widely circulated rumors that William Fox is thinking of abandoning his deal whereby the bank is erecting a large capacity picture house for him here.

Day and night shifts have been working constantly on the excavation and the steel work is now ready to be erected.

## "SIMBA" WITH TALKER

It is said that the animal picture, "Simba" at the Carroll, New York, when going out, may have a "talking" device tacked on. With what talker is not reported.

At present "Simba" has some sort of an awkward synchronization giving the impression its music and the Johnson lecture are propelled through a phonograph horn.

## Bankers and Indie Exhibs Are Used by Producers Against Bill

Senator King, Utah has been receiving communications from bankers in Utah protesting against the Brookhart Bill. Banking influence in the film industry is being brought to bear in political circles throughout the country. The general cry is against government interference in private enterprise.

Letters and wires reaching Senator King have been reported to Senator Smith W. Brookhart, sponsor of the bill, to protect the independent theatre owners of the country. Brookhart has, directly or indirectly, issued a call to the independent exhibitors of Utah to answer the banking pressure with letters and petitions in favor of the passage of the bill.

The Hays organization is evidently using the financial interests to hold the Senate in line and may block the bill when it finally reaches that legislative body. If Hays fails to block the bill in the Senate, it may result in the disintegration of the Motion Picture Producers and Distributors' Association, since the affairs now conducted by that organization through the medium of the contract and the film boards of trade would be nullified through regulation by the Commission.

The producer-distributor forces are also dynamiting by means of a petition which salesmen are being told to take around for exhibitors to sign. These petitions, it is reported by exhibitors, are so framed as to lead independents to believe that in signing they are favoring the Brookhart Bill, while they are actually protesting the measure.

The producers have also lined up several independent leaders to work against the bill. Members of the organizations led by these men have been protesting against their behavior on this measure, since it may cloud the issue at Washington. Independent exhibitor leaders, about whom complaints have been heard either verbally or in writing from members of their respective organizations, are known and named in New York.

Some of these leaders have refused to explan their reasons for fighting the Brookhart Bill, while others have taken up the stock excuse that the bill will bring the Government in too strongly.

## 106 CASES UP FOR ARBITRATION IN 1 DAY

When the joint arbitration board of the T. O. C. C. and the New York Film Board of Trade held its regular weekly session Feb. 1 in New York, 106 cases were up for consideration. Most were adjourned or defaulted.

Vitaphone brought a claim against the Meyer & Schneider Circuit for alleged violation of a Vitaphone contract. M. & S. presented a counterclaim. Differences were amicably adjusted. Attorney George C. Pratt represented Vitaphone, while Phillips & Nizer were attorneys for M. & S.

Another action involved the Fox offices against the Palace, Lakewood, N. J., Fox claiming that the theatre had failed to exhibit five pictures, with the exhibitor countering by stating that it had been obliged to play 20 instead of 26 under contract.

The board held the exhibitor's contention that he need only play 20 pictures, but awarded judgment to Fox for the five pictures specified in the original claim.

## Revivals and Vaude for W-C Houses Off Nights

Los Angeles, Feb. 7.

West Coast's Ritz theatre, a suburban house which has been kept out of the red since opening by an average of three previews a week, will inaugurate a series of film revivals each Monday, in addition to five acts of vaudeville.

West Coast will experiment with the revival policy, plus vaudeville, and if it prospers will install it in other houses for off nights.

## Publix Mgrs.' School

Publix's school for managers will not resume for four or six weeks, or until the required number of students is obtained. For the coming term it is understood not more than 15 or 20 will be enrolled, with the school heads willing to wait six months if necessary until this quota shapes up as to quality.

The Publix school holds "class" in the New York theatre building.

## LOOKING OVER 1ST CHI UNIT

Chicago, Feb. 7.

Jimmie Cowan, Milton Feld and Earl Saunders of the Publix arrived in town today to look over the first Publix unit produced in Chicago.

While here they will book some acts for the New York units.

### "Crowd" Cuts Unit

"The Crowd," 92-minute feature at the Capitol, New York, opening Saturday, will necessitate the cutting down of the Publix unit.

This starts off the unit policy under a handicap as the new house policy, in view of the feature's overtime.

Frank Cambria produced the unit.

## FRISCO UNIONS TRYING TO SEW UP THEATRES

San Francisco, Feb. 7.

In an attempt to further intrench organized labor in the amusement affairs of San Francisco the local Operators' Union has introduced a measure before the City and Country Supervisors seeking regulation of picture projection apparatus and film. If passed this ordinance would affect film exchanges.

The joker in the proposed measure is that the head of the inspection bureau would have to be a thoroughly qualified operator of no less than four years' previous experience, meaning he will have to be a member of the local Operators' Union.

The ordinance was first introduced several months ago but at that time pressure was brought to bear by the Allied Amusement Enterprises, which includes all local picture house managers.

Local managers are convinced the supervisors will never pass the measure.

## Arthur Loew's Return

Arthur Loew returned from abroad Tuesday to attend the M-G-M sales convention to get under way next Wednesday (Feb. 15) at the Hotel Astor, New York.

The first of the delegates, Benjamin Feinburg, Metro-Goldwyn-Mayer district manager in Brazil, arrived in New York Tuesday on the Boltaire.

This is the first film international sales convention to be held in New York City.

## Par's Take-Chance-Week

For week of Feb. 18, the Paramount, New York, will have "Take-a-Chance Week." It's an idea originating in the Balaban & Katz theatres in Chicago, and since employed all over.

## PATHE'S SO. EXCH. CHANGES

Dallas, Feb. 7.

Several important changes have occurred in the Pathe Exchange here, following the arrival of Dan Michselove, newly appointed southern sales manager. E. C. Leeves, formerly manager for P. D. C. at Dallas, is appointed branch manager, succeeding J. L. McKinney, who will remain as short subject sales manager.

Ralph Morrow, district manager at Dallas, has resigned. L. C. Baxley, acting as branch sales manager, will remain.

## "SPEEDY" AFTER "SADIE"

Harold Lloyd's "Speedy" will succeed "Sadie Thompson" at the Rivoli, New York, when that picture exits.

"Legion of the Condemned" is named to follow the next United Artists picture at the Rialto with Paramount's "Last Command" current.

## MANEGE

(GERMAN MADE)

Berlin, Jan. 25.

By far the best picture which Defina, partially financed by First National, has yet turned out. It may be the best German film of the year. Following in the footsteps of "Variety," it unquestionably stands on its own feet.

The two partners of a tight-rope-walking act have quarreled over a woman and for years have not spoken to each other, although continuing their act. In the circus in which they are playing, a frail little girl is performing a leap-the-gap sensation, certain to end in making her a physical wreck. But she is so under influence of her butal step-father that she goes through with it nightly.

The younger of the acrobats, Ralph, tries to threaten the step-father into discontinuing the act, but without success. Then he tries to force the manager of the circus to stop it by inciting a strike among the other performers. This also fails. Gaston, his brother, feeling that he really has been at fault in their estrangement, goes to the step-father and during a quarrel knocks him down. The police come to get him that night at the close of his turn, which he goes through with the knowledge that they are waiting for him.

Solution is happy.

Direction by Max Reichmann is competent and often full of intensity. He will bear watching. Mary Johnson as the little girl has a helpless naivete, very moving, and Kurt Gerron has a Jannings-like brutality. Raymond van Riel and Ernst van Duren are more than adequate as the brothers. *Trask.*

## THE WHITE SHEIK

(BRITISH MADE)

London, Jan. 20.

Produced by British International. Released by Wardour Films. Directed by Harley Knoles. Adapted from Rosita Forbes' novel, "King's Mate." Photography, Rene Guissart and J. J. Cox. Previewed at the London Hippodrome, Jan. 17. "A" censor certificate. Running time, 96 minutes.

The White Sheik.....Jamieson Thomas
Martengo.....Warwick Ward
Rosemary Tregarthen....Lilian Hall-Davis
Menhebbe.....Clifford McLaglan
Zarifa.....Julie Suedo
Pat.....Forrester Harvey
Jock.....Gibb McLaughlin

Mrs. Rosita Forbes is an explorer. And a novelist. They claim she was an active assistant on this film in choice of location and in direction. So maybe Harley Knoles isn't to blame.

Anyway, it is the first film British International made — before "The Ring" and those shown since—and it has been the last of this set of productions to be previewed. There is a fine cast, some good photography, lots of Moorish mud huts, streets and sandhills. Natives juggling muskets. A couple of comic soldiers, two good troupers who just have to come in and be funny and go out.

Story? What there is goes something like this: A girl wanders into the foothills, gets lost, is captured by Riffs, who have a mysterious white leader. (Yes, he is the title part.) Villain, who pursued her before she was lost, is one of the white men gone Riff, and as the White Sheik won't let her go back to poppa in Fez, in case she tells of the secret passage to the Riff stronghold, villain promises to help her escape.

She goes to his hut, is attacked, rescued by the White Sheik, who marries her — platonically — for her own safety. Villain fights a duel with hero, is wounded, frames to murder him, girl saves him, and discovers she loves him. And it's as blah as it sounds.

Nothing, apart from the story, specially calls for criticism. Likewise nothing calling for recommendation. Just dull and pointless. *Frat.*

## LOVE OF JEANNE NEY

(GERMAN MADE)

Berlin, Jan. 25.

A disappointment after the splendid work done by the same director, G. W. Pabst, in "Secrets of a Soul." Taken from a novel by Ilya Ehrenberg, said to be good, it never got to be a picture scenario. It is not anywhere near concentrated enough.

It begins interestingly enough in the Crimea, where a young French girl falls in love with a bolshevik agent. But when the two meet again in Paris the atmosphere is disturbed by the introduction of a burlesque detective, the girl's uncle.

This character is murdered, and the youth is suspected of the crime. The girl discovers the real murderer, an international swindler.

Only good performances are by Uno Henning as the male lead and Brigitte Helm in a minor role. Edith Jehanne, French actress, did not pan out at all in the female lead. *Trask.*

Clive Brook opposite Pola Negri in "Three Sinners." Roland V. Lee directing for Par.

Marceline Day, feminine lead in "Detectives," next George K. Arthur-Karl Dane for M-G.

Robert Hopkins titling "Monkey Business," Arthur-K. Dane comedy, for M-G.

Guy Oliver in "Abie's Irish Rose," Par.

## SADIE THOMPSON

United Artists production and release. Starring Gloria Swanson. Adapted from original story by W. Somerset Maugham and directed by Raoul Walsh. Cameramen: Oliver Marsh, George Barnes and Robert Kurrle. Titles by C. Gardner Sullivan. At Rivoli, New York, for run on grind starting Feb. 4. Running time, 94 mins. 99c. top.

Alfred Hamilton.....Lionel Barrymore
Mrs. Hamilton.....Blanche Friderici
Dr. McPhail.....Charles Lane
Mrs. McPhail.....Florence Midgley
Joe Horn.....James Marcus
Sergt. Tim O'Hara.....Raoul Walsh
Sadie Thompson.....Gloria Swanson

After viewing "Sadie," silent but in motion, a lot of the boys are going to say, "Well, what was all the shootin' for." Was Sadie going to reach the screen or not? She was. She wasn't. Rumor this. Rumor that. And here she is. With so much "poison" extracted that she's fangless. Nobody's going to get excited about the old girl. She'll be a good program picture, that'll be that and they'll forget her. The women will probably go stronger for this one than the males.

Little doubt that the script has been handled with kid gloves. Barrymore is neither Davidson nor a reverend. He's Hamilton and a reformer. Program credits make no reference to "Rain" the play, the picture having been adapted from the "original story" by Maugham. However, the presentation is conveying the idea of "Rain" by a stereoptican downpour effect prior to and through the opening titles.

The scene in which Hamilton enters Sadie's room during the night is not more than barely hinted at, finishing with Barrymore standing at the door. For a few previous feet is shown his mental struggle to overcome Sadie's physical attraction for him, but nothing more than a faltering hand reaching out to stroke her hair is flashed. The pause before the door takes Barrymore out of the picture, as he supposedly kills himself on the beach before morning, explained by the following action and title.

Sadie's costume, her struggle to articulate above and over a wad of gum and her familiarity with the Marines is sufficient to establish her character at the beginning. But there's likely to be a wide difference of opinion on Miss Swanson's interpretation of the role. And at least that difference will be better than indifference—for the picture.

A long sequence in which Sadie berates Hamilton for having her deported, following him from room to room as she rages, is excellently played by the star, although at other times, particularly during the first two reels, her hard-boiled walk, gestures and facial expression seem out of proportion. She's let her hair grow, too.

Barrymore's performance is okay and Raoul Walsh, assuminig the double duties of actor and director, does well by both. He plays O'Hara with whom Sadie eventually sails away. Charles Lane makes a minor bit count, and Blanche Friderici rises to her occasion late in the running. Production and photography are all that they should be, with no special reason for the full 94 minutes the film is using at the Rivoli.

"Sadie Thompson" isn't great, but it's big program material with the Swanson name and "Rain" rep to help.

They've let Sadie down and gently. *Sid.*

## HER WILD OAT

First National release. Produced by John McCormick. Starring Colleen Moore. Directed by Marshall Neilan. Adapted from Howard Irving Young's story. At Paramount, New York, week Feb. 4. Running time, 65 minutes.

Mary Brown.....Colleen Moore
Philip Latour.....Larry Kent
Tommy Warren.....Hallam Cooley
Daisy.....Gwen Lee
Dowager.....Martha Mattox
Duke Latour.....Charles Giblin
Miss Whitley.....Julanne Johnston

Nice, bright comedy; nice and bright especially in its substantial little star, bright in its captions and as bright at times in its business, while the production when needing to be nice, is nice. And a staple Colleen Moore program release for First National.

It may be Miss Moore's first time in the Paramount on Broadway. If that house has its own clientele, aside from the Strand where she is so well known, the Paramounters won't forget her after "Wild Oat."

Film starts novelly and swiftly with Miss Moore, as an orphan, operating a lunch wagon. She's saving her earnings, to take a vacation, and finally does that when she gets a fellow who the girl believes is looking for a job. But he's not. Soused one evening, that young fellow got his clothes taken away by panhandlers and when appearing at the girl's all-night rumbler for a cup of coffee he looked a panhandler himself.

Afterward with his face washed but still wearing the jumper suit he had borrowed, he told the girl he had a job as chauffeur and was driving down to the beach, where his boss lived at a $30 a day hotel.

When the lunchroom young woman decided to go to that hotel and did, it seemed as if the picture would blow up, with the French farcial ingredients immediately mixed in. But it didn't, for that's where the business or gags started, commenced by a publicity agent who thought he would star the girl as a duchess and picked "Potage de Granville" off of the menu card for her name, making it the Duchess de Granville. Then the real Duke of that name on the scene, and her young man his son, besides mixing her into the centre of it as the Duke's latest wife.

Very well done, this part, and sent the picture through flying from laughs only.

Marshall Neilan's handling okay all of the time, with some nice bits also from his end. Extra good photography with much of the screening in the open.

But as the pensive lunchwagon girl, Miss Moore displays that intelligence of knowing her work that makes stars of the Moore grade endurable in pictures. There are not so many.

And it won't do any harm to all of the parties interested that the Colleen Moore picture is at the Paramount this week.

## Cohens-Kellys in Paris

Universal comedy production and release. Directed by William Beaudine, featuring George Sidney and J. Farrel MacDonald. At Colony, New York, week Feb. 3. Running time, 70 minutes.

Mr. Cohen.....George Sidney
Mr. Kelly.....J. Farrel MacDonald
Mrs. Cohen.....Vera Gordon
Mrs. Kelly.....Kate Price
Patrick Kelly.....Charles Delaney
Sayde Cohen.....Sue Carol
Paulette.....Gertrude Astor

Another chapter in the Jewish-Celtic screen embroglio inspired by "Abie's Irish Rose," and the best thing of its kind to grow out of that much overdone vogue. There is a good deal of genuine comedy in the new "Paris" version of Universal's "Cohens and Kellys." It is heavily overlaid, of course, with heavy-handed gagging, but basically there is a deal of legitimate fun in the scrappy Kelly and his partner Cohen.

The subject is so innately amusing that even the laborious and determined efforts of the director and players to make it funnier doesn't quite defeat its intrinsic humor. In all probability the broad effects will enhance the fun for the fan mob, but to the fastidious it does seem to be stretching it when Kelly and Cohen go to a cabaret and become involved in a riot when they think the Apache dance is on the level and interfere with the assault on the woman dancer.

Picture is full of this sort of thing. Perhaps it is necessary to put a certain amount of banana peel comedy into a picture of this kind to make certain that all the 12-year-olds of all ages will be amused, but it does inspire impatience in the adult spectator.

However, there are passages of robust comedy that are laughable on their merit, the titles throughout are skillfully fashioned, the action is fast and well sustained and the production is first class in a technical sense.

Titles were supplied by Al Desmond and the introductory crack is a fair sample. It goes, "Irish and Jewish partners have quarreled ever since David played with a harp and called it a lyre." That is submitted as perhaps the neatest thing that has been pulled on the "Abie" situation.

This time Cohen's daughter Sadye and Kelly's son Patrick are in Paris, the girl for voice training, the son to study art. They marry secretly. Summoned home by the old folks' cablegram, they pretend they are only engaged, and both sets of parents start immediately in wrath for Paris.

Usual and inevitable seasick scenes on shipboard. It must be admitted that Cohen's mal de mere is funny and the stunts are ingenious.

In Paris the marriage is revealed for more violent demonstrations of enmity by Kelly and Cohen. They decide to make the best of it.

At this point Sadye demands a divorce because Pat has had a blonde model in his studio. Thereupon Cohen and Kelly seek out the blonde model in a night club to square things.

This episode departs widely from the story for the sake of acrobatic comedy when the model's French gigolo misinterprets the intentions of the two elderly Americans who seek the girl in her dressing room. There is more of the same sort of thing when Kelly and Cohen meet the girl in her apartment, and, of course, it all ends in an uproarious chase.

Vera Gordon contributes her Jewish mother type, flawless in comedy or drama, while Kate Price plays the Irish mama in excellent comedy vein without overdoing. Sue Carol is a pretty youngster, acceptable in a mild way, while Charles Delaney gets something definite out of the boy role.

MacDonald plays the Irish father up to the hilt for low comedy. He has tricks of manner, such as a curiously oblique lifting of the eyebrow when he is angry, that are first-rate comedy contrivances.

Sidney plays the Jewish family man with rich unction. Even in his most extreme comedy moments Sidney is Cohen in real life. He is never a conventionalized comedy type—and no comedy character in the whole range can be more hoked up than the middle-aged Hebe—but always a human being rather than a stencil. Sidney here has to do a lot of hoke comedy, but it is always the material that is mechanical, never the method of the player.

Picture will be a clean up, for the title will attract the fans who enjoyed earlier chapters of the same theme, and the picture itself will make its way on low comedy laughs. *Rush.*

## LOVE ME

(AND THE WORLD IS MINE)

Universal production and release. Starring Mary Philbin and Norman Kerry. Adapted from the story, "Affairs of Hannerl." Directed by E. A. Dupont, with Jackson Rose, photographer. At the Roxy, New York, week of Feb. 3. Running time, 67 minutes.

Hannerl.....Mary Philbin
Von Vigilatt.....Norman Kerry
Mitzel.....Betty Compson
Van Denbosch.....H. B. Walthall
House Manager.....George Siegmann
Billie.....Albert Conti

"Love Me" won't hold up for a week in the big houses and may have its troubles getting the production cost back.

E. A. Dupont' first directorial effor in this country, and he must have taken a couple of looks at "Merry Go Round" before starting. With Miss Philbin and Kerry having been in that picture, the similarity between the two is emphasized. But there's no comparison on merit. "Merry Go Round" was quite a film.

Dupont used up a lot of footage to tell a commonplace screen story. Locale is gay Vienna, with the war creeping in and the lovers marrying as the boy starts for the front. Meanwhile the simple maiden (Miss Philbin) has been cast from her aunt's home because the Austrian officer kissed her while billeted there. She has turned to an old friend, Mitzel (Miss Compson), of the opera ballet, whose boy friends must have money.

Interwoven is Van Denbosch (Walthall), middle-aged bachelor, who adopts Hannerl and wants to marry her. Dramatic climax is that Hannerl casts aside the bridal veil to dash to the station as Von Vigilatt (Kerry) goes to war. An impromptu three days' leave allows him to hop off the thrain so as not to make a fool out of Hannerl's wedding gown.

Picture is slow and Dupont hasn't been able to draw the love tragedy of boy and girl, both needing money and not caring delicately or strongly enough to make anyone concerned over whether they get together or not. Neither could the director resist newsreel shots to herald the war declaration, one passage holding five scenes within the celluloid frame. In fact, the story doesn't do other than just amble along, lacking the punch to accelerate a pace that never threatens to violate the law.

To see Miss Philbin under Griffith and then Dupont is to watch not only two performances but two distinct girls unrecognizable except by name. Miss Philbin proved her ability in "Merry Go Round," and such stories as this are probably the reason she has been blanketed these many months and a few years. In "Love Me," a bad title anyway, she is just a fair-looking miss with no mass or sex appeal, and this consequently throws Miss Compson into added prominence, although she, too, has been better than in this film. Kerry's performance is spotty, but Walthall is good throughout, with Siegmann meeting requirements in what little he has to do.

Production is rife with back drops and some of those interior opera views of which U has many in its library. Photography is very plain, with Miss Compson's makeup bordering on the German idea. *Sid.*

## SOUTH SEA LOVE

FBO production and release. Directed by Ralph Ince. Patsy Ruth Miller starred. At the Hippodrome, New York, week of Feb. 6. Running time, 70 mins.

Dull picture obviously designed to cut in on the South Sea thing, rain and "Sadie Thompson." This one is a flash in the pan and a dud. About up to the Hippodrome grade.

Fairly capable cast struggles to no purpose with a discursive and rambling story which begins back stage on Broadway and then brusquely switches to the South Seas where hero goes in search of a fortune in pearls. By theatrical devices that would make a hack writer for the dumbbell magazines blush, hero, heroine and heavy are all brought together in the jungle settlement, just as the rainy season starts. The trio are housed up until they go coo-coo and the heavy gets a sock in the jaw from the hero, which naturally makes him confess that it was his plotting that brought about all the misunderstanding between the two loving hearts.

So they send the heavy comfortably back to civilization, while the hero and the heroine, who had been a musical comedy star during working hours back on Broadway, settle down to sweet domesticity in the fever laden islands. Fans of an intellectual condition that would swallow this trash deserve to get it.

Production has some lovely tropical shots, even if the characters do paddle with the river tide both coming into the settlement and going out of it. Must have been one of those belt line rivers. There's another fascinating bit. The heroine, driven quite frantic by imprisonment in a lonely shack during the months of rain, is so wrought up that when she has a quarrel with her lover she tries suicide by throwing herself in the same river. Instead of sinking she floats gracefully off with her head well out of the water until the natives go up to the camp, call the hero and he swims out to tow her ashore none the worse for her experience.

Story has no pattern or shape, merely rambling and doubling back on itself. All in all you get a confused impression of the heroine's character, as though you were watching Theda Bara playing Little Eva. Faults are of course in the script and the direction. Miss Miller looks good, even when being paddled up the tropic river dressed for a dansant including gloves. That's the kind of a picture it is. A beautiful river, but can't keep your mind on the dramatic interest for concentrating on the gloves. Hasn't a single spark of comedy of any kind.

Hippodrome spreads upon lobby display suggest hot love story, with girl in shredded wheat skirt spooning among the palms with stalwart hero. If that idea persuades them to buy, they'll be plenty peeved. *Rush.*

## Phantom of the Range

FBO western featuring Tom Tyler. Directed by James Dugan from story by Oliver Drake. Cameraman, Nick Musuraca. In the cast: Charles McHugh, James Pierce, Marjorie Zier, Frankie Darro, Duane Thompson. Reviewed in projection room Feb. 1. Running time, 46 mins.

Attached to a story of some novelty—in the beginning—is a title that cannot remotely be associated with the plot. While the title of a western is probably the least important part thereof, "Phantom of the Range," for a story about a stranded actor, seems unduly careless.

The picture is launched interestingly with a barnstorming troupe of one-nighters giving their show in a western tank town. The leading man (Tom Tyler) is an ex-cowboy and a bum actor. The troupe goes blooey when the manager skips with the dough and the cowboy has to go back to being a "hand." Disgusted at finding the ranch is a milk cow ranch, he is walking out when the gal taunts him with being a snob and a ham actor. He sticks to prove he isn't.

Thereafter the ex-actor becomes the champion and protector of the family against the real estate agent who is indifferent to the principles of Rotary.

Regulation western stuff and okay in that classification for the regular western stands. *Land.*

## The Law and the Man

W. Ray Johnston's Tremm Carr production, released through First Division. Adapted by Arthur Hoerl from story by Octavus Ray Cohen. Directed by Scott Pembroke. Hap Depew, cameran. Gladys Brockwell and Tom Santchi featured. At Loew's New York one day, Jan. 31, one-half double bill. Running time, 60 minutes.

Dan Creedon.....Tom Santschi
Margaret Grayson.....Gladys Brockwell
Ernest Vane.....Robert Ellis
Quintus Newton.....Tom Ricketts
Miss Blair.....Florence Turner
Jimmy.....Jimmy Cain
Stanley Hudson.....Henry Roquemore

"An unusual story" states the First Division press sheet on this picture, and it is, in its class. A feature film that can make the split weeks nicely and hold up for them. It's a well-made independent and splendidly carried along in its continuity through the adaptation by Arthur Hoerl of the Roy Cohen tale, "False Fires."

Direction by Scott Pembroke is skillful. Ready to go mad-melodramatic at any time, Mr. Pembroke has held it down and admirably, even in the courtroom scene. That makes for the better effect with the more intelligent picturegoer.

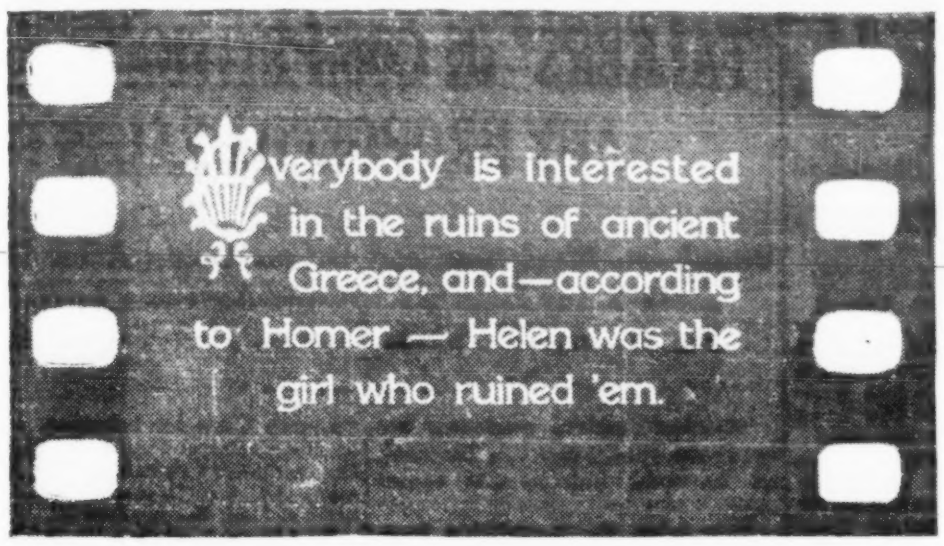
It takes the threadworn political story and turns it right around. It is like seeing the customary tale on the other side, played backward as it were. Here the political boss of a small town, 60,000, to win the good opinion of the girl he loves, reforms himself. He throws out the crew of grafting officeholders put in by him, asks the girl, who is a lawyer, to accept the nomination for district attorney, and agrees with her that she can go the limit in her prosecuting office.

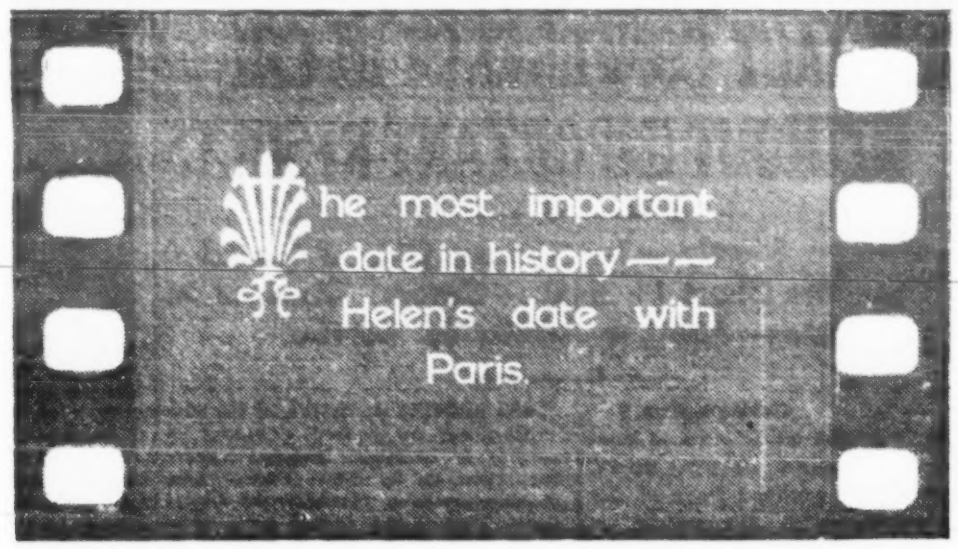
During this the girl thinks she is in love with another, an architect and a bad boy. She is engaged to marry the architect. That is a shock to the politician when discovering it, but, despite that, he determines to win the girl, and does.

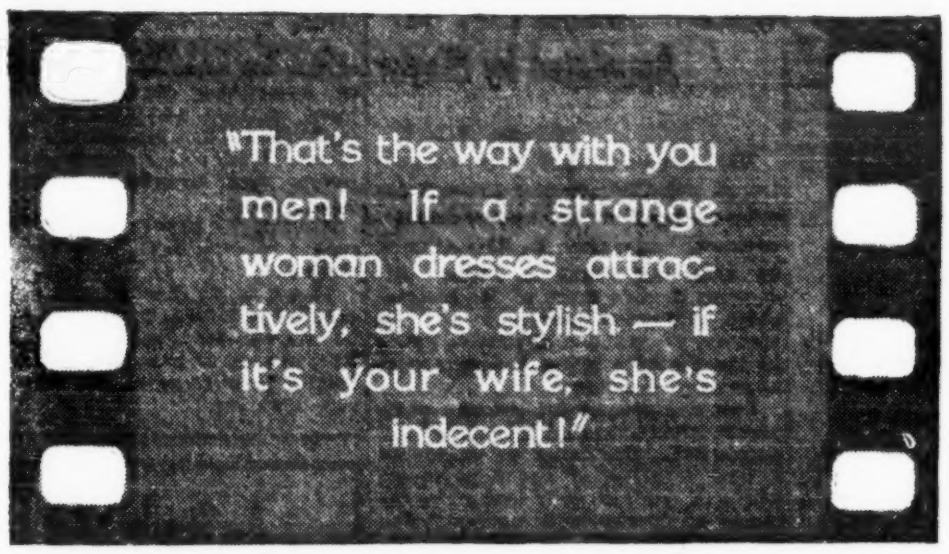
While doing it he protects the architect, who becomes a forger, and for a climax, when the district attorney is impeached, the political boss voluntarily takes the stand to assume under oath the crime he thought the girl he loved had committed to save her fiance.

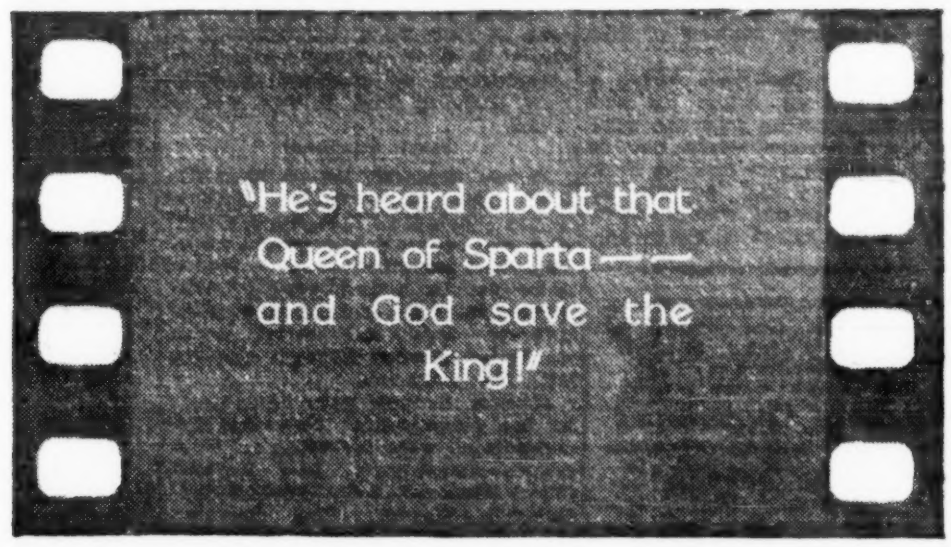
You don't catch a story like that on the screen every day. It's much better in the unreeling than in this description. It's also much better visually expressed by Tom Santchi and Gladys Brockwell as the leads. Mr. Santchi could not have played it better if he had lived the role, and that's enough to say for his work. He poured a lot of feeling into it

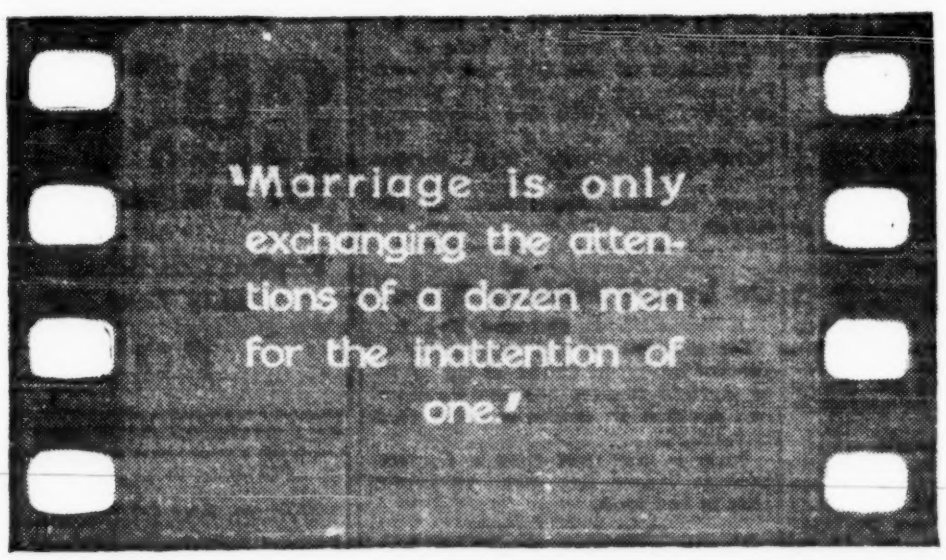
(Continued on page 24)

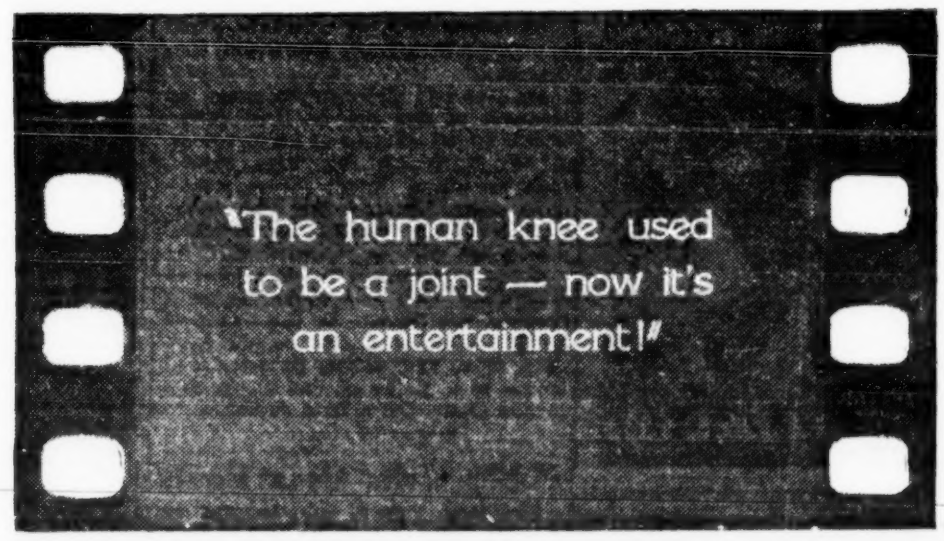



# TRY THESE ON YOUR FRIENDS--

They are typical titles from First National's $2.00 Broadway Special, **THE PRIVATE LIFE OF HELEN OF TROY.** ¶ The New York Herald-Tribune called them "some of the wisest cracks ever printed on the screen". ¶ Laughs like these are one of the reasons why HELEN "opened to the biggest three-day business in the history of the Rivoli Theatre, Portland", following other sensational runs at popular prices. ¶ Try them on your friends if you want to get an idea how your audiences will react to this brilliant novelty comedy.

Presented by RICHARD A. ROWLAND
By JOHN ERSKINE
Written for the Screen and Produced by CAREY WILSON
Directed by ALEXANDER KORDA

First National Pictures

With LEWIS STONE, MARIA CORDA and RICARDO CORTEZ

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

# CONTRACT CONFERENCE IN CHI WITHOUT IMPORTANT RESULTS

## Deadlocked Mostly—One Clause Only Adopted—Time too Short to Agree—Several Changes in Committee—Another Arbitrator, Maybe

Chicago, Feb. 7.

Efforts of the exhibitor and producer committees to draw up a new standard film contract have so far been unsuccessful. Discussions on all of the important clauses have resulted only in deadlocks.

One clause, it is understood, has been adopted. That is to the effect that the approved form of contract be authenticated by the Federal Trade Commission instead of Will Hays.

In the other instances where a subject has been taken up and readied for drafting into the contract the delegates would ask to think the matter over and, on their return the next day, propose so many suggestions and changes as to nullify the first intent of the clause.

This inability to arrive at an understanding on a new contract is causing no surprise among exhibitors here or in New York. The Theatre Owners Chamber of Commerce, New York, is not even represented here, because executives of that organization could not be prevailed upon to believe that committees could draw up a contract in a few days.

During the Federal Trade hearing held in New York, Leo Brecher, of the T. O. C. C., advised against the appointment of contract committees, arguing that it was out of order.

### Hays Proposal

It was generally known to exhibitors who attended the Federal Trade Conference that the proposal of a new contract was served up by the Hays organization as a means of keeping the present contract conditions from an open hearing. Few believed that substantial relief would be afforded through meeting with the producers.

Several changes have been made in the committees. Saturday the committees were as follows: Producers - distributors, Ned Depinet (First National), Felix Feist (Metro-Goldwyn - Mayer), Phil Reisman (Pathe); chain theatre operators without vote and sitting in an advisory capacity, Fred Desberg, Loew's, Cleveland, and E. A. Schiller, vice-president of Loew's; independent exhibitors, Nathan Yamins, Fall River; Richard Biechele, Kansas City; Benjamin Bernstein, Los Angeles.

Yamins left Chicago Saturday on account of the fire in Fall River, which wiped out two of his theatres. J. W. S. Walsh, Hartford, Conn., took his place. Louis Walsh, alternate committeeman for the independents, left Friday for Florida, where his wife is reported ill.

If the committees fail to arrive at a solution, they are to decide on a seventh arbitrator. In the event of being unable to decide on the seventh man, the matter is scheduled to go to a judge of the U. S. Supreme Court for a final decision.

## Publix Units' Coast Route

The first Publix unit to play on the west coast will be the "Merry Widow Revue," opening the new Publix, Seattle, March 1.

From Seattle the route will include Portland (Publix), Granada, San Francisco, and Metropolitan, Los Angeles, in sequence.

# LIEBER CLOSES DEAL WITH PUBLIX THEATRES

## Places 4 Houses in Big Chain—Skourases to Operate—No Deal With W. C.

Indianapolis, Feb. 7.

Robert Lieber has completed his theatre deal with Publix Theatres. Under it the Lieber four theatres will be placed in a separate company, with Publix and the Skourases of St. Louis holding 50 per cent.

Skouras Brothers will operate the Lieber houses. It effectually squelches the several reports of the Skourases alligning with West Coast to operate the Saxe circuit in Wisconsin.

Lieber's principal houses are Indiana, Ohio and Uptown, here. Publix previously had a piece of the Indiana.

Lieber was formerly president of First National, the picture producer. He was succeeded in that position by C. B. Hawley of Philadelphia, present incumbent.

Lieber's First National franchise and stock, if any, will probably pass to the new concern.

# FILM NEWS OVER WORLD

Washington, Feb. 4.

**Summary of reports received by the motion picture section of the Department of Commerce.**

### Regulations for Censorship

Chilean Minister of Interior has announced that films formerly considered inappropriate for children under 15 or unmarried women would no longer be delected; but, instead, notices should be placed outside the theatres showing these films, to the effect that children under 15 and unaccompanied young women would not be admitted.

### Censorship in Shanghai

In a recent address before the Shanghai Chapter of the Daughters of the American Revolution, a paper on "Better Films" was presented by Miss E. S. Lester, states a report from Assistant Trade Commissioner Viola Smith, Shanghai. Considerable attention was given in the paper to the police inspectorship in the international settlement of Shanghai. Statement was made that 155 films had been censored, one and one-half hours being devoted to each film, since the Board of Film Censors began its activities in October, 1927.

### Projectors in Russia

Leningrad Plant Tomp is manufacturing two types of picture projectors; Tomp No. 4 for stationary installations and Goz for portable installations, according to "Economic Life of Moscow." During the current year this plant will manufacture 1,000 units of the first type and 3,000 of the second type, and also spare parts to these projectors valued at 500,000 rubles (1 ruble equals 51.4 cents).

### Reduced Earnings of Norway Theatres

Earnings of picture theatres in Oslo during 1927 were materially below the preceding year's level and the earnings of theatres in the majority of other large Norwegian cities are also reported to have shown a decided decline, states a report from Commercial Attache H. Sorensen, Oslo.

Gross earnings of Oslo "movies" during 1927, according to report, were 3,820,000 crowns, as against 4,280,000 crowns during 1926, a decline of about 10 per cent; net earnings dropped even more, from slightly above 1,000,000 crowns in 1926 to 760,000 crowns during the past year, decline of about 25 per cent.

### Agfa Controls Lignose

Agfa, Berlin, branch of I. G. Farbenindustrie A. G. (German dye trust), purchased in December the controlling rights of Lignose G. m. b. H., Berlin, according to advices from the American Commercial Attache, Berlin. Latter has a capital of 1,250,000 marks, out of which about 60 per cent. is controlled by I. G.

Before an American Co. had concluded in July, 1927, an agreement with Glanzfilm A. G., Berlin-Koepenick, to manufacture raw films in Germany in the plants of Glanzfilm, using the American formulas and manufacturing methods, Agfa controlled about 64 per cent., and Lignose roughly about 20 per cent. of total German production of raw films.

Since Lignose is now controlled by Agfa, or I. G. Farbenindustrie A. G., this group on one hand and the American group on the other have practically a monopoly in the manufacture of raw films in this country, as the outsiders, i. e., Goerz Optical Company and Toko Film are of minor importance in this field.

# "TALKERS" IN COMPETITION; ANY PROPOSED DEAL IS OFF

## Vitaphone, Movietone and Others Going After Business—Many Houses Reported Agreeing or Asking for Wiring—Previous Rumors Had Talkers in U

"Talking" picture producers are out in the open, competing for trade, an unofficial but reliable report says.

This takes the foundation from under the many stories that all of the talkers would get together on a common basis for business, guided by the electrical companies furnishing equipment (wiring and installation) to the theatres requesting service from the producers.

In the lead of the "talkers" are Warners' Vitaphone and Fox's Movietone. Others of lesser importance have announced themselves as competitors, but all were to be included in a non-competitive selling understanding.

A very large number of theatres of late are reported contracting for or requesting "talkers." Equipment makers have widened their facilities for turning out wiring material. Wiring capacity when Vitaphone first launched its "talker" was limited.

Among the buyers of "talkers" of recent months have been the large chains.

There is no line on the current number of houses wired, or about to be wired, for "talking" pictures. They do not at present amount to a sturdy percentage of the total picture theatres.

## Chicago Censors May Be Appointed by Mayor

Chicago, Feb. 7.

Members of the judiciary committee of the Chicago city council are considering a picture censorship ordinance, presented to the council by Alderman Frank A. Sloan. Alderman Sloan's draft of the censorship ordinance provides for its transfer from the civil service board to the mayor's office, the mayor to appoint the censors.

Few changes of the present ordinance other than that mentioned are suggested. Provision is made for a new member of the department who will work directly under the director as "reviewer in charge." The present ordinance prohibits the exhibition of mutoscopes, kinetoscopes, cinematographs and penny arcades without a permit.

Civil service employees of the censorship bureau, as now operating, will be transferred to the new department and their jobs insured.

Members of the Chicago Church Federation, in a resolution passed recently, ask that the censorship appointments remain under the jurisdiction of the civil service board rather than that they become political appointees of the mayor.

## De Luxe's Midnite Shows

Chicago, Feb. 7.

On account of the popularity of several mi[illegible]ht shows at the United Artists theatre the management has decided to continue them each Saturday.

This is the first time a de luxe picture house has ever attempted this in the loop.

### La Paloma Opening Feb. 11

Los Angeles, Feb. 7.

T. J. Lewis opens the La Paloma theatre, Encinitas, Cal., Feb. 11. House will play pictures and West Coast Theatres' vaudeville.

### Fannie Hurst's Departure

Fannie Hurst's new novel is "A President Is Born." Not of Jewish people.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ST. LOUIS, MO.

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Second Week at
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LLOYD
and
BRYCE
Dir. ABE LASTFOGEL
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On the Main Stem
San Francisco
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A Positive Sensation
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LEW WHITE
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QUARTETTE
FEATURED BY FANCHON and MARCO
3RD CONSECUTIVE WEEK at Loew's State, Los Angeles
Thanks to Eddie Peabody

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ALFRED E.
GREEN
Productions Being Made
This Year for
FOX

Proven Box Office Ballast
Rube
WOLF
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MARCO'S "JUNGLE IDEA"

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*To the Exhibitor:*

YOU REMEMBER — "THE DANGEROUS AGE" — "WHY MEN LEAVE HOME" — "HUSBANDS AND LOVERS" --- *now-watch for* "THE TRAGEDY OF YOUTH"

*The Greatest Box-Office Picture of them all*

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*Vice President, Supervising Productions*

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*The Cast*

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PATSY RUTH MILLER
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# "LEGION OF THE CONDEMNED"

*. . . . . it belongs in that very select list of THE GREAT PICTURES OF ALL TIMES . . and FAY WRAY and GARY COOPER are the screen's New Star Pair of Lovers . . . . . .*

*FAY WRAY and GARY COOPER, Paramount's Glorious Young Lovers*

**¶ From Hollywood. From everybody who saw it. Came the news: ¶ "Watch 'LEGION OF THE CONDEMNED'. It's a wonder!" ¶ Now the picture's here. The advance dope is true! William Wellman and John Monk Saunders, director and author of "Wings", have done it again! Another smashing hit has arrived from**

# PARAMOUNT

## motion picture headquarters

TRADE MARK

Paramount Pictures

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**"THE LAST COMMAND" (Jannings) smashes Rialto, N. Y., record by $2,000! "OLD IRONSIDES" breaks 12-year record at Strand, Providence. "BEAU SABREUR", "GENTLEMEN PREFER BLONDES" clean-ups.**

# U OFFERING COLONY TO INDIES AT LOSS

Universal is reported to be offering the Moss' Colony, New York, under a sub-lease to independent picture producers at price below their own weekly rental of $4,500.

U is operating the theatre under a lease of five years from B. S. Moss at $225,000 a year. The first report of U's Colony rental was $200,000.

Using it for weekly first runs of its own pictures, U has been said to be taking a weekly loss, which a sub-rental might avoid.


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# PICTURE POSSIBILITIES

**"La Gringa"—Favorable**

"LA GRINGA" (Comedy drama—Hamilton McFadden-Little).

A good story for the screen, with the color of Mexico and a change of pace to New England. Ought to provide satisfactory material, with nothing for the Mexicans to squawk about. *Ibee.*

**"Salvation"—Unfavorable**

"SALVATION" (Hopkins, Drama, Empire).

Inside stuff on evangelism nullifies it for screen because of religious phase. Play poor and its stage flop another liability. *Abel.*

**"Mirrors"—Favorable**

"MIRRORS" (Lewis, comedy-drama, Forrest).

Good flicker story, affording unusual ingenue opportunities. Story has meat and with cinema embellishment can be made good box office stuff. Particularly strong on the "society" angle. *Abel.*

**"We Never Learn"—Favorable**

"WE NEVER LEARN" (William B. Friedlander, Eltinge theatre).

This is a ready-made program picture. It is told in picture language and unreeled in screen technique now, on the speaking stage. The story is light melodrama with one moment of heavy crime, but there is much mother love and family affection as well as cheating, mystery and comedy to keep it hot. This can safely be grabbed for run-of-the-mine movie material. *Lait.*

**"Carry On"—Unfavorable**

"CARRY ON" (Drama, Carl Reed, Masque).

Story of a family which disintegrates. The father following old traditions distroys a home morally and financially. A serious play and not especially interesting. *Ibee.*

**"The Mystery Man"—Favorable**

"THE MYSTERY MAN" (Gustav Blum's production of Morris Ankrum's and Vincent Duffey's mystery play, Bayes).

A first rate chance for screen development. Better for screen than stage. Picture version would hold up suspense better by working up side angles. This is not practical in one set stage version. *Rush.*

**"The Queen's Husband"—Favorable**

"THE QUEEN'S HUSBAND" (Comedy, Brady, Jr., and Wiman, Playhouse).

Satire spotted within the palace of a mythical kingdom. Should be the makings for an amusing program picture. *Ibee.*

**"57 Bowery"—Favorable**

"57 BOWERY" (Morganstern-Comedy-Drama- Wallack's).

Sympathetic ingredients for Jewish-theme picture, although generally familiar. *Abel.*

**"The Optimists"—Unfavorable**

"THE OPTIMISTS" (Gideon, Revue, Casino de Paris).

Musical revue sans plot and not for flickers. *Abel.*

**Meek Mose—Unfavorable**

"MEEK MOSE" (Comedy Drama, Lester A. Walter, Princess).

Nothing here for pictures. A play set within a community of poor colored folk in Texas. *Ibee.*

# DETROIT THEATRE MEN ON TRIAL FOR ARSON

Detroit, Feb. 7.

Examination of arson charges against Joseph Cosco and Emilio Tork, lesee and manager of the Tivoli (pictures), Woodward avenue, was set for today.

Cosco and Tork were arrested after the burning of the Tivoli and first arraigned Dec. 20. They pleaded not guilty and were held in $2,000 bonds each.

The charred remains of a man later identified as that of Frank Montesano was found in the theatre ruins. Police intimate Montesano was a firebug by profession and engaged by Cosco and Tork to do the Tivoli "job."

## Hana-phone Another

Still another talking device for films—this one's called Hana-phone, after the inventor, Paul Hanover.

Jean Marcus, of Philadelphia, is handling the device.

## Myers Knew Nothing of Indies' Plan for Him

Washington, Feb. 7.

Commissioner Myers of the Federal Trade Commission seemed surprised at the reported offer to make him head of the independents. He stated that no such offer had been made to him and that those behind the reported movement are only weakening his position while handling the picture case for the commission.

Asked if at some future date he might consider such a proposition Myers stated that he had no such ambitions as "he was too 'democratic' to want to be the czar of anything."

Reports of the movement to establish Commissioner Myers as leader of the independent exhibitors emanated from the ranks of the Unaffiliated Independent Exhibitors, an organization headed by Frank Rembusch. It is understood a circular contained the reference to Myers.

Sydney S. Cohen, mentioned in connection with Myers, has stated he has not seen the commissioner since the trade conference.

## FILM HOUSE QUITS

Danbury, Conn., Feb. 7.

As a result of the theatre war in Middletown, Conn., the past month, the Grand has been forced to close through lack of business.

The Grand was the only house in town offering a straight picture program. The other two houses, Capitol and the Middlesex, are running vaude and films.

## Ontario Out of Sympathy With Quebec on Children

Toronto, Feb. 7.

Prime Minister Tachereau of Quebec in his motion before the legislature to ban all children under 16 from moving picture houses finds no support in the sister province of Ontario. Rather, children are being encouraged to attend movies here and special programs are set aside for them by welfare workers.

A preferred list of pictures labeled as especially suitable for children has been prepared and they are shown under educational direction at Saturday morning shows. There are also Saturday afternoon shows put on by film houses themselves.

United Artists leads in its pictures on the preferred list.

**Warners' Apollo Pictures**

With the passing out of the Apollo Exchange, its pictures were taken over by Warner Bros., as many of the bookings are former Vitagraph subjects.


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## "Hickman" Film Ordered Off by K. C. Censor

Kansas City, Feb. 7.

Gus Holmes, picture censor for the city, stopped the showing of a film called "Hickman, the Fox."

The picture is said to have consisted of a patchwork of news shots and faked scenes. It was offered to several of the better downtown houses but was turned down.

It was finally set in the Cayoso, small grind place, and run several days before complaints from organizations and individuals caused the city censor to forbid its showing.

Most of the local theatres have agreed not to show news reels of the case on account of the sordidness attached.

## Canadians Oppose Bill

Toronto, Feb. 7.

While the Canadian film industry will neither be rocked nor jarred inside or out by the Brookhart bill if it becomes effective, the Canadian branch of the M. P. T. O. A. has gone on record as opposing the bill.

## RECEIVER WON'T OPERATE

Danbury, Conn., Feb. 7.

The Commodore Hull theatre, pictures and vaudeville, Derby, Conn., controlled by the Friend Theatres Corp., of New Haven, now in the hands of a receiver, was closed last week as the receiver refused to assume the responsibilities of operation.

House has been inspected by New York theatrical men with the intention of purchase.

## "CHICAGO," L. A. RUN

Los Angeles, Feb. 7.

Pathe-De Mille will crash into a downtown run house with "Chicago" in the Million Dollar theatre in March.

It is the first extended run downtown for a De Mille picture since "Gigolo," which went two weeks in the same theatre a few years ago.


HELENE HUGHES
ROY SMOOT

Featured with FANCHON and MARCO



Master of Ceremonies

WALT ROESNER

Capitol, New York



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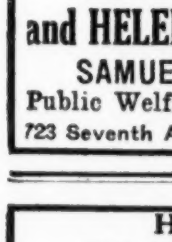

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ARMANDA CHIROT AND JOSE MERCADO

INTERNATIONAL SINGING STARS

ENOCH LIGHT

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PLAYING TWO PALACES AT THE SAME TIME!

STILL GOING STRONG AT LOEW-METRO-GOLDWYN'S

GAUMONT PALACE

LARGEST THEATRE IN THE WORLD PARIS

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PRESIDENT OF FRANCE

first jazz band to play at the

ELYSEE PALACE

THIS IS WHAT THE PRESIDENT OF FRANCE SAID TO

ENOCH LIGHT

"I congratulate you and thank you with all my heart."

Permanent Address: Gaumont Palace, Paris

# CONTROL OF 1ST NATIONAL?

(Continued from page 5)

ing taken over West Coast, added on the North American circuit on the upper Pacific Slope of over 100 houses to the then already 135 West Coast theatres; agreeing with Publix and Loew's, also United Artists, to operate their coast de luxe houses, and then to carry his West Coast chain into Fox, and add on for Fox, Saxe and F. & R., all within a year, has brought more notice to Franklin among the insiders of the show business than has been bestowed upon any man as an executive of recent times.

It is said that Franklin, as the operator of West Coast, was one of the main inducements persuading Fox to listen to purchase of West Coast, and the other circuits. With Franklin the past and present associate of the other big chain leaders of this country, his position becomes more marked among the big theatre men of the country.

Another report is that the possibility of the Stanley Company renewing its negotiations with West Coast, but this time with Fox, is predicated upon some arrangement between Fox and Franklin whereby the latter will be the sole operator of the entire Fox chain.

Hayden, Stone and Company is the banker financing the purchases by Fox of the West Coast and F&R circuits. The same report states that, as reported last week, Fox has found new and strong sponsors in the American Telephone and Telegraph Company connections.

### First National

There is no talk of any outward contest for First National control. Nor has there been to this time any rumor that the former understanding West Coast and the Stanley company have had of working in concert on First National matters, they jointly stock controlling it, has been altered. It is expected by the trade, however, that unless that unison between the two largest First National stockholders is maintained, eventually there must be a scramble for the upper hand.

Reports from the coast have reached New York already that Fox will get First National, and if so, will move his Hollywood studios to the First National's lot at Burbank. This is based upon the greatly increased realty value of the spacious and present Fox lot. Reports in New York contradict that, without going into the question of First National control. They say Fox will not move his present studios under any ordinary condition.

Franklin within the few days since Fox acquired West Coast has been frequently seen in the Paramount building, also with Adolph Zukor, Nick and Joe Schenck and Sam Katz, besides William Fox and Winnie Sheehan. That didn't indicate anything to the wise boys, excepting perfect composure amongst the leaders of the picture theatre circle.

Mr. Sheehan arrived in New York last week, and Joe Schenck a few days previously. Schenck left for the coast Saturday, with Sheehan remaining in New York.

Winnie Sheehan's influence in the Fox organization is extensive. It is suspected he has come on for conferences with Bill Fox on the whole proposition. Mr. Sheehan otherwise is the head of the Fox production department, which he has raised to the front ranks of film production also within two years.

An estimate in Variety last week of Fox having 475 theatres, more or less, is not subject to any decided correction. Some have placed the Fox maximum just now, including the F & R houses, at 400, but Fox's vaudeville and other theatres have been overlooked in that compilation.

### Indie Exhibs' Views

Expressions by independent exhibitors have been to the effect that if these theatres are to form a big chain, they prefer Fox to anyone else.

William Fox is looked upon in the film trade as a staunch independent, opposed to trustification. He has been an independent in theatre operation and picture production.

Fox's fight years ago against the "Picture Trust" of that day, and one that opened up the producing and distributing field, also bringing about the downfall of the General Film Company and Motion Picture Pictures Company, the component ends of the "Trust," forms an epochal period in the career of the motion picture business.

Standing of Fox in this respect is claimed to give him an edge on theatre trades or deals. It is said that before long Fox may be swamped by offers from indie exhibs to join his chain. One story is that the Fox people have started to hear things from that direction.

---

Chicago, Feb. 7.

A rumor current says there will be shortly a consolidation of the Fox, Ascher Bros. and Cooney Bros. interests in this city.

While officials will make no statement, one admitted something like that is in the air.

Fox lately took over the Ascher houses.

# IF TITLER CAN PASS

(Continued from page 4)

he'll wind up with everybody on him, from the fifth assistant script girl right down the line to the director.

If a director makes an alleged comedy that fails to comede, the supervisor will tell the title writer to pull it out of the fire. The titler will hop to it, figuring they're desperate and he finally is in a spot where he won't be interfered with. After weaving in his best wows and out-talking the super, they go to the bat and preview. The director is on hand, surrounded by his entire ball club. Every title laugh is greeted with sneers by the director and his yessers, because the carriage starter figures the titler is trying to steal his picture.

The post-mortem which follows on the sidewalk out in front of the shooting gallery sounds like a meeting of irate taxpayers protesting against the opening of a new street in Venice.

### Some Squawks!

The director squawks that the cutter and title writer have ruined his opus. The titler is accused of destroying the characters of the comics by giving them wisecracks to speak, and the cutter is accused of trimming every gag down, so that the belly laugh is whittled down to an abdominal quiver. The writer butts in and accuses the director of ad libbing with the script and losing some of its best comedy situations, while the super gets the ear of an exec and tells him that the whole mob have double crossed him and turned out a lousy picture, just to embarrass him and the producer.

This finally breaks up when the house turns out the lights on the marquee, and the peasants who have been standing around on the outskirts of the crowd, begin giving them the giggle and walk out on them.

The serfs are told to report at the studio early next morning, when the real fun starts. The titler begins to write titles just about then, for the film rabble is turned loose to save it. Every time a scene is cut or switched a few new titles are necessary. All the titler has to do is explain that the girl is now wondering whether the boy has been successful in getting the job on the newspaper and that her father has her worried because he is squandering their small inheritance buying first editions of the Farmer's Almanac—boil it down to six words and make it funny.

A few days of this, and another preview. The second peek usually proves that some of the laughs in the first one have been lost, through the cutting and retitling, so some more cutting and titling follow.

By this time the title writer is so punch drunk that he will take supervision like a man. Any suggestion that will get past the super and hasten the film to its inevitable resting place will now meet with no opposition from the title writer. He has developed an inferiority complex that a greyhound couldn't jump over, and if he had that Lincoln and the bungalow paid for that picture racket wouldn't see him for dust. But he sticks.

### Why He Sticks

He sticks because he figures that in time he'll be up in the brackets, alongside of George Marion, Joe Farnum, Ralph Spence, Malcolm Boylan, Hoppe and the rest of the big leaguers, and when that day dawns he'll give some of those supers a load of his opinion that will make them wish they had stuck to selling Fuller brushes and not horned into the fifth art on a rain check.

I could wear out four or five stenogs giving you the real low down on what we're up against, but this will be enough for this trip. I am going to quit beefing right now, but I just wanted you to know that that picture you squawked about was a sample.

It's true, as you say, that my monicker was on it as the title writer and that the titles were only fair, but I'm holding a flock of titles that never got in that picture that would have pannicked them. Every one slays anybody I read 'em to. But what can you do when a super puts a sour look on his pan and says, "I don't think that's funny"?

Why, in that picture you saw I had five titles written that I would have made book on, for I saw them in a two-reeler at a preview of another company, and every one goaled the saps. And then to have a mug tell you that no audience would laugh at them. I was tempted to take him to their second preview and let him hear for himself. But at that he would probably have told me that it wasn't a representative audience.

Your old pal,

*Con.*

---

## "SIMBA" AT WOODS AT $2?

Negotiations on for the Johnson jungle picture, "Simba," current at the Earl Carroll theatre, New York, to play at $2 top in the Woods, Chicago, following "Hit the Deck" (musical).

Norman E. Field, general manager for the Jones-Linick-Schaefer offices in Chi, which controls the Woods, finds his house without a legit attraction prior to the opening of "The Sidewalks of New York," April 8.

# PRODUCTION OVERTURE ABANDONED ON COAST

Los Angeles, Feb. 7.

The production overture system, inaugurated at the Metropolitan, has been eliminated.

This system caused the house to increase its orchestra 12 men as well as the weekly overhead $2,000.

It is said that the patrons were more interested in the stage productions there than they were in the production overtures, which they did not seem to understand.

The only music to be furnished in the house in the future will be that given by Al Lyons and his musical bunch of 18.


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FABER
with MARGIE McINTYRE

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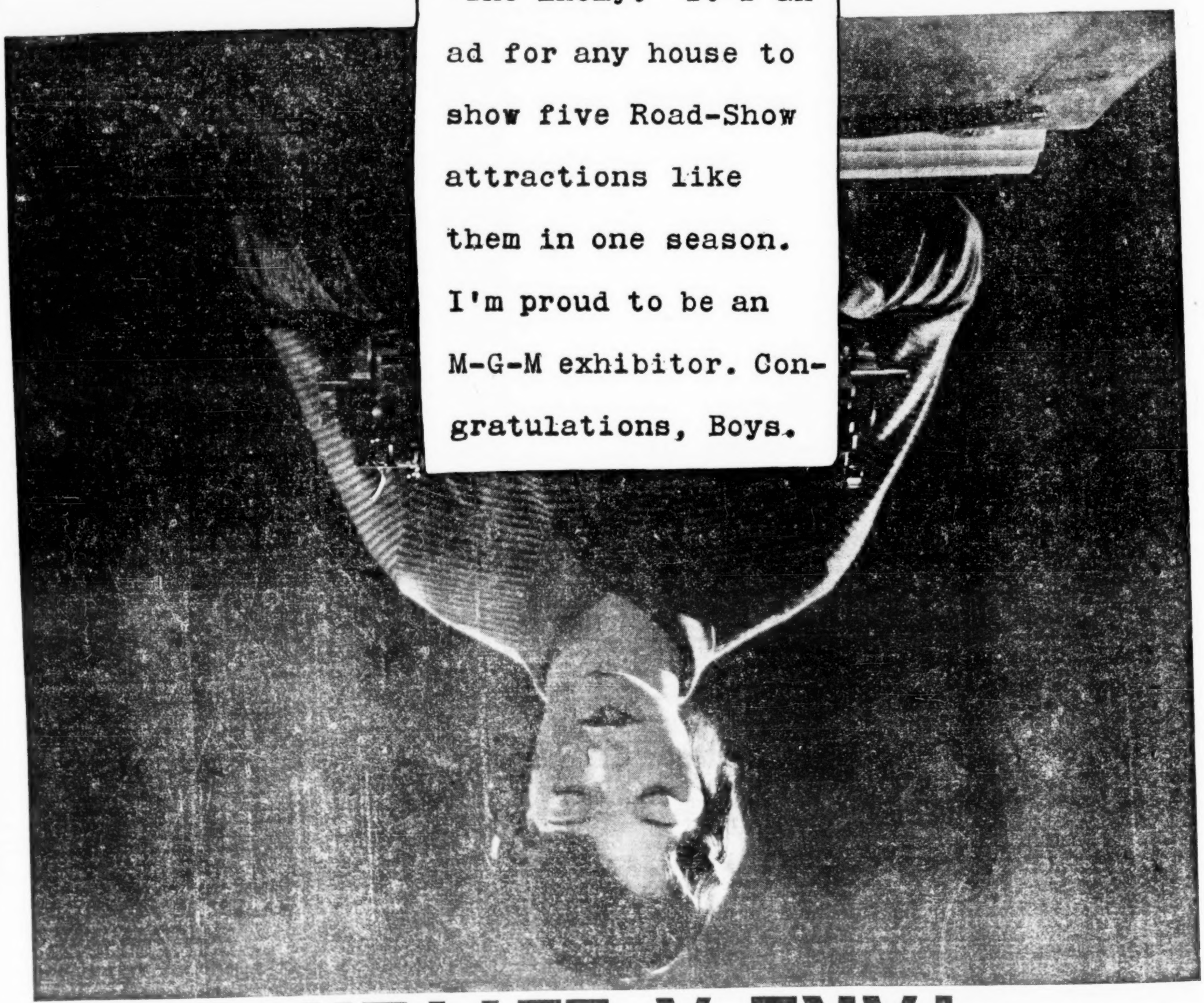
# „TAKE A LETTER!"



The public knows which house in this town shows the Big Ones. M-G-M is in a class by itself with such pictures as "Big Parade," "Ben-Hur," "Love," "The Student Prince" and "The Enemy." It's an ad for any house to show five Road-Show attractions like them in one season. I'm proud to be an M-G-M exhibitor. Congratulations, Boys.

## The Law and the Man

(Continued from page 16)

and made that leap off the screen. Acknowledging the director's imagination, and there's plenty of that here, Miss Brockwell also gives a grade A performance. She's not the outlandish woman lawyer with spectacles, but a balanced girl who believes in her official duty. It must have been direction with Miss Brockwell. There's no girl of the screen capable of handling this kind of a characterization without direction.

For a play without the s. a. spilled all over, one must admire the love motif as here advanced. Hardly a prettier scene could be wished for than the political boss when about to propose to the girl, being set aside by her as she walks away, to kiss her fiance at the end of the ballroom. It was a wallop to the boss, and he showed it in suppressed emotion, not by chewing up scenery

In comedy relief is Tom Ricketts as a country editor, always lighting a cigar. Somewhat overdrawn in all ways. Another smirch is the political boss' overconfidence in his stenographer, to the extent of revealing his heart.

That double bill day at the New York again means nothing here. Perhaps the producer believes his courtroom scene is the kick, but the punch is the story. That' different, and that it is different should be played up.

Production in keeping and well produced.

5th YEAR
MILTON SLOSSER
ORGANIST
Missouri Theatre, St. Louis, Mo.

## THE RUSH HOUR

Pathe production and release. Supervised by F. McGrew Willis. Directed by E. Mason Hopper from story by Frederick and Fannie Hatton, "The Azure Shore." Screen adaptation by Zelda Sears. Starring Marie Prevost. Cast includes Harrison Ford, Seena Owen, Ward Crane, Dave Butler. At Keith's Hippodrome, New York, week Jan. 30. Running time, 60 mins.

Screening this picture about the most effective means of clearing house. Draws honors for dullness and monotony unrelieved by the [illegible]n. Its the type of picture made five or more years ago, and only third rate at that time.

Story is of a girl who wants to go to Paris. She lives in Jersey, must get up early in the morning, and is part of the usual morning hour rush. She doesn't like rushes. Also, she both likes and dislikes her sweetie.

The girl finally decides to go to Paris. She hides on board a steamer and is discovered. Ordered to work her passage she becomes seasick and experiences similar exciting adventures on board ship.

Finally, picked up by a team of con workers who figure to use the girl as a bait for the wealthy mark, the girl gets to the Riviera.

The female half of the crook team becomes jealous of her and tells all.

Meanwhile the mark has proven himself such a great guy that by the time they bring the hero over from Jersey the sympathy of the audience is with the boy who gave up 100 g's so that the girl could get a commission.

Ending unsatisfactory.

Miss Prevost okey on appearance.

## OUTCAST SOULS

Joe Rock (Hollywood) production for Sterling release. Directed by Louis Chaudet. Priscilla Bonner featured. At Loew's New York, one-half double bill, one day, Jan. 24. Running time, around 60 minutes.

Useless waste of celluloid. Not only the picture drags terribly all of the time but most of everything illogical and what's not is not explained. The finish reels off as though entirely cut out to make the proper running time.

The episode some while ago of a husband and wife having been arrested in Cleveland for necking in their machine and the traffic cop sued for damages appears to have suggested this film.

At the start the young couple meet in the afternoon, going out in his roadster the same evening. They are taken to the station house for the same reason. Telling the cop they were married, they informed the desk lieutenant they wanted to be. So he phoned a justice of the peace at 2 a. m. and they were married, going to the girl's home to advise her mother and then going to a hotel, all within 18 hours.

Later the father of the husband meets the mother of the daugher, while the latter is acting as a decoy on a sight seeing bus. The father pays $14 to sit with the mother on each bus until it's her time off. Then he procures a marriage license, with neither knowing the other and not knowing their children are married.

After that you can go to sleep or go nuts.

## THE BANDIT'S SON

FBO western featuring Bob Steele. Directed by Wallace Fox from story by Frank H. Clark. Cameraman Nick Misurcara. In the cast: Ann Sheridan Tom Lingham, Stanley Taylor, Bobby Mack, Finch Smiles, Hal Davis. At Arena, New York, one day, Jan. 21. Running time, 53 minutes.

A slight variation of the western plot formulas. The variation, though unimportant, is welcome. Perhaps the single outstanding fault of all westerns is this overpowering attachment to one or two plots.

FBO lays down a good idea in "The Bandit's Son," but doesn't do much with it. The situation of a man living honestly and decently in a community for 20 years, but unable to gain any standing because of old stories about his having been a bandit in his youth, is capable of dramatic development. The scenario, however, handles the intriguing idea of a reformed bandit with all the trite conventionalized machine routine of the movie factories.

It is just a little absurd in the particular of the young scoundrel (Stanley Taylor) who is a cold-blooded murderer, a bully, gambler, and son of the sheriff. When escaping after the truth comes out he pauses to grab the heroine and gallop off. The hero is not two minutes behind him.

The movies will no doubt continue to represent men fleeing from the law as having the inclination or foolhardiness to add kidnapping to their other crimes.

Production, cast and direction okay.

## HEROES IN BLUE

Rayart release, presented by W. Ray Johnson and directed by Duke Worne for producing unit bearing his name. Story by Leota Morgan. Cast includes John Bowers, Sally Rand and Gareth Hughes. At Stanley, New York, Jan. 14 (one day). Running time, 57 mins.

An economically produced flicker that will satisfy the neighborhooders and go well in the hinterland through tie-ups with the local police and fire forces. As title implies, "Heroes in Blue" glorifies the pavement pounders and the smoke-eaters.

Around the Dugans and the Kellys is built this melier. Sally Rand of the "Smoky" Dugan clan is opposite John Bowers, a young cop whose sire is a veteran flat-foot. The Dugan's stepson is a pyromaniac responsible for the series of incendiary fires and simultaneous robberies. A young member of the Kelly tribe, on the detective squad, is killed by the Dugan bad boy, as is Kelly pere. The double murder by the heroine's stepbrother is avenged by her own father, "Smoky" Dugan, who dies with the hoodlum in the punch conflagration of the footage.

The ingredients are trite, but satisfactorily handled. The mother stuff, the constant battling by the checker-addicted senior Kelly and Dugan, Mamma Kelly's fortitude in worrying about her husband and two sons, and the romance between the fire-eater's daughter and the cop's son make for an okay neighborhood flicker that will do for a single day's booking.

Story and title seemingly were devised with an eye to the small town exhibitors and exploitation hook-ups.

One naive title between the leading pair has Bowers telling Miss Rand that they'll go to the movie tonight and see John Bowers and Sally Rand. *Abel.*

## THE FEARLESS RIDER

Universal "western" production and release. Directed by Edgar Lewis. Fred Humes featured. At Loew's New York, one-half double bill one day, Jan. 24. Running time, around 55 minutes.

Usual western type, with Fred Humes knocking out seven or eight men in a small room, before his own four men arrived to capture them all.

More story than customary. This would be a strong recommendation for "The Fearless Rider" if the tale did not run so mechanically, although the youngsters won't detect that, of course.

Not much riding and very little shooting. Just a bad man, the doctor and druggist of the village, trying to steal a gold mine from the old miner who had a good-looking daughter, who Humes first saw as the picture opened, although both had been living on opposite sides of the range for years.

Humes given little to do, but that one scrap. A fair western of the second class.

# SHORT FILMS

## GEORGE'S FALSE ALARM

Stern Bros.' two-reel comedy, released by Universal. At the Colony, New York, week of Jan. 28.

Rather better than the routine knockabout comic. Good deal of ingenuity goes into making of a burlesque fire department story. Dumb hero takes sweetie out motoring in the hook and ladder stolen from his fire company. While they're gone biscuits she left in oven burn and an alarm is turned in.

Entire department arrives on scene same time hero rolls up in hook and ladder and burlesque rescue ensue, with throwing of characters from fourth-story windows into fire net or plop onto pavement good for laughs. Sweetie's papa, the fire chief, gets most of the bumps. Well sustained rough house and riot for kids of average fan mob.

*Rush.*

## WILD PUPPIES

Fox production directed by Clyde Carruth and faeturing the Fox kids and animals. Story by Fred Spencer and Sidney Levee; photographed by George Meehan. Reviewed in projection room Jan. 12. Running time, 18 minutes.

One of the Fox juvenile comedies, featuring a miniature war between rival gangs of kids. Numerous novel warfare contraptions are used and should be a knockout with the younger customers.

All right for the adult trade, too.

## HAVE A DRINK

Record make. Edited and titled by Beth Brown. At Rialto, New York, week Jan. 21. Running time, 3 minutes.

Best thing about this assembly of running water scenes is the title—and that's disappointing, since it's water only.

Just a series of views of rapids, falls and placid streams. Doesn't mean a thing but utilized nicely at the Rialto as a background for the orchestra's overture.

Slide says of Record make and certainly of record length for a short, three minutes.

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# COAST NOTES

Arnold Kent and Charles Sellon in "Easy Come, Easy Go. Richard Dix. Para.

Joyce Coad for "Three Sinners" and "Ladies of the Mob." Par.

Supporting Charlie Murray in his next for F. N. with Louise Fazenda opposite: Fred O'Beck, Russ Powell, Big Boy Williams, Spec O'Donnell and Marion Morgan Dancers. Eddie Cline directing.

William Collier, Jr., for "Captain Farreol," Adolphe Menjou's next. Par.

Michael Visaroff added to "Four Devils." Fox. F. W. Murnau directing.

Margaret Chambers and Ruth Davis in "Midnight in Vienna." Nathan Productions.

Al Boasberg titling "That Certain Thing" and "The Wife's Relations." Columbia.

Nan Cochrane and Faith Thomas writing script of "Scandal" for U.

Fred Kohler, assigned featured part in next George Bancroft picture, Par.

Anton Vaverka, added to "Three Sinners," Par.

St. Elmo Boyce, formerly in Mack Sennett studio department, signed as scenarist to Earl Montgomery unit of Darmour Productions, FBO.

"Palomino," Ken Maynard's latest for F. N., changed to "The Upland Rider."

U now preparing "The Charlatan." George Melford directing.

Paul Scofield added to scenario staff, Fox.

Tiff-Stahl signed King Baggot to direct "House of Scandal," Pat O'Malley and Dorothy Sebastian featured.

Edgar Lewis also signed to direct "The Scarlet Dove."

Lorraine Ribero, William Hardenburg, Blanche Craig and Helen Hunt in "Three Sinners," Pola Negri. Par.

Gertrude Claire in "Red Hair."

Arthur Houseman in "Quick Lunch," W. C. Fields-Chester Conklin team picture for Par.

In "Dog Justice," directed for FBO by Jerome Storm, are Edward Hearn, Nita Martan, James Welsh, Al J. Smith.

In "Little Yellow House," made for FBO by Leo Meehan, are Martha Sleeper, Orville Caldwell, Lucy Beaumont, Freeman Wood, Edward Peil.

Gary Cooper and Louise Brooks featured in "Outside, Looking In," James Tully story. Paramount.

Paramount is to make "The American Tragedy" after all. Barney Glazer is making the screen adaptation and will supervise the production.

Edward Everett Horton and Lois Wilson, co-featured in Vitaphone playlet entitled "Information." Directed by Bryan Foy.

Lupe Velez is going to be featured in "La Paiva" instead of that story used as the next starring production for Gloria Swanson. Fred Niblo will direct for U. A.

Wm. V. Mong, added to "He Learned About Women." M-G. Sam Wood directing.

Para has exercised option on term contract of William Austin, actor, for another year.

Sally Blaine, Mary Alden and Guy Oliver in "Quick Lunch'" Par.

Arnold Kent, actor, signed new term contract with Par.

John Boles, opposite Leatrice Joy in "Man Made Woman" Pathe. Paul Stein directing.

Jack Parker, Phillipe de Lacy, Dawn O'Day, Anita Fremault, Wesley Lake and Anders Randolf, in "Four Devils" Fox.

Madge Bellamy's next for Fox is "The Sports Girl," by John Stone. Johnny Mack Brown, borrowed from M-G-M, will play the male lead, with Walter McGrail in the cast. Arthur Rosson to direct.

Ena Gregory, who recently changed her name to Marian Douglas, was signed by First National to play the fem lead opposite Ken Maynard in "Palomino," his first 1928 western picture.

In "Love Hungry," second picture made for Fox by Victor Heerman, are Lois Moran, Lawrence Gray, Marjorie Beebe, Edythe Chapman, James Neill and John Patrick.

In "Sally of the Scandals," FBO, Lynn Shores directing, are Bessie Love, Irene Lambert, Allan Forrest, Margaret Quimby, Jimmy Phillips, Jack Raymond and Jerry Miley.

Barbara Kent will play featured lead in "Lonesome" for U. Paul Fejos directing.

Jobyna Ralston in "Power," Reginald Barker production. T-S.

Lawrence Grant in "The Godless Girl." De Mille.

Bill Franey and Les Bates signed by Universal for Jean Hersholt's "Give and Take." William Beaudine directing.

Edwin Meyers writing titles for "Midnight Madness." Directed by F. Harmon Weight. Pathe-De Mille.

Frank Takanaga, Japanese picture actor, at one time with Universal and later a producer in his native country is back in Hollywood producing a picture on his own at Universal City with a Japanese background. His wife, Mitzi Sunkea, is featured.

Robert Ober added to "Black Butterflies." Carlos. James Horne directing.

Olga Baklonova and Paul Lucas for "Three Sinners," Pola Negri's next for Par. Rowland V. Lee directing.

Corliss Palmer for "Out of the Night." Duke Worne's State rights release.

Samuel B. Pike, formerly under contract to U, has been engaged by Columbia to write continuity for "Virgin Lips."

Douglas Fairbanks, Jr., for male lead in "Power." Reginald Barker directing. T-S.

Lois Wilson for Vita sketch. "Found," with Sam Hardy opposite.

Virginia Lee Corbin out of First National and intends to free lance.

Vita playlet, "The Question of Today," has Audrey Ferris, Arthur Beasco, Landers Stevens and Georgie Cooper in cast. Lloyd Bacon directed.

Warners started on "Five and Ten-Cent Annie," co-starring Louise Fazenda and Clyde Cook. William Demarest in cast. [illegible] directing.

William Worthington adds "Be Yourself." Reginald Denny next. U. Direction William Seiter.

Kate Price in "The Godless Girl" for De Mille.

William Strauss added to "Abie's Irish Rose," Par.

James Pierce in "Something Always Happens" for Par. Frank Tuttle directing. Esther Ralston starred.

Robert Frazer by T-S for title role in picture directed by Edgar Lewis.

Helen Chadwick in feminine lead of Burton King's next. Excellent.

"Out of the Ruins," by Sir Philip Gibbs, will be made by Richard Barthelmess for First National during the year. He will first appear in "Roulette," Fanny Hurst story.

Nancy Carroll will play opposite Richard Dix in his next for Paramount, "Easy Come, Easy Go." It is Miss Carroll's first assignment since finishing in "Abie's Irish Rose."

Lloyd Whytlock and Adolph Milar added to "Michigan Kid." Irvin Willat directing.

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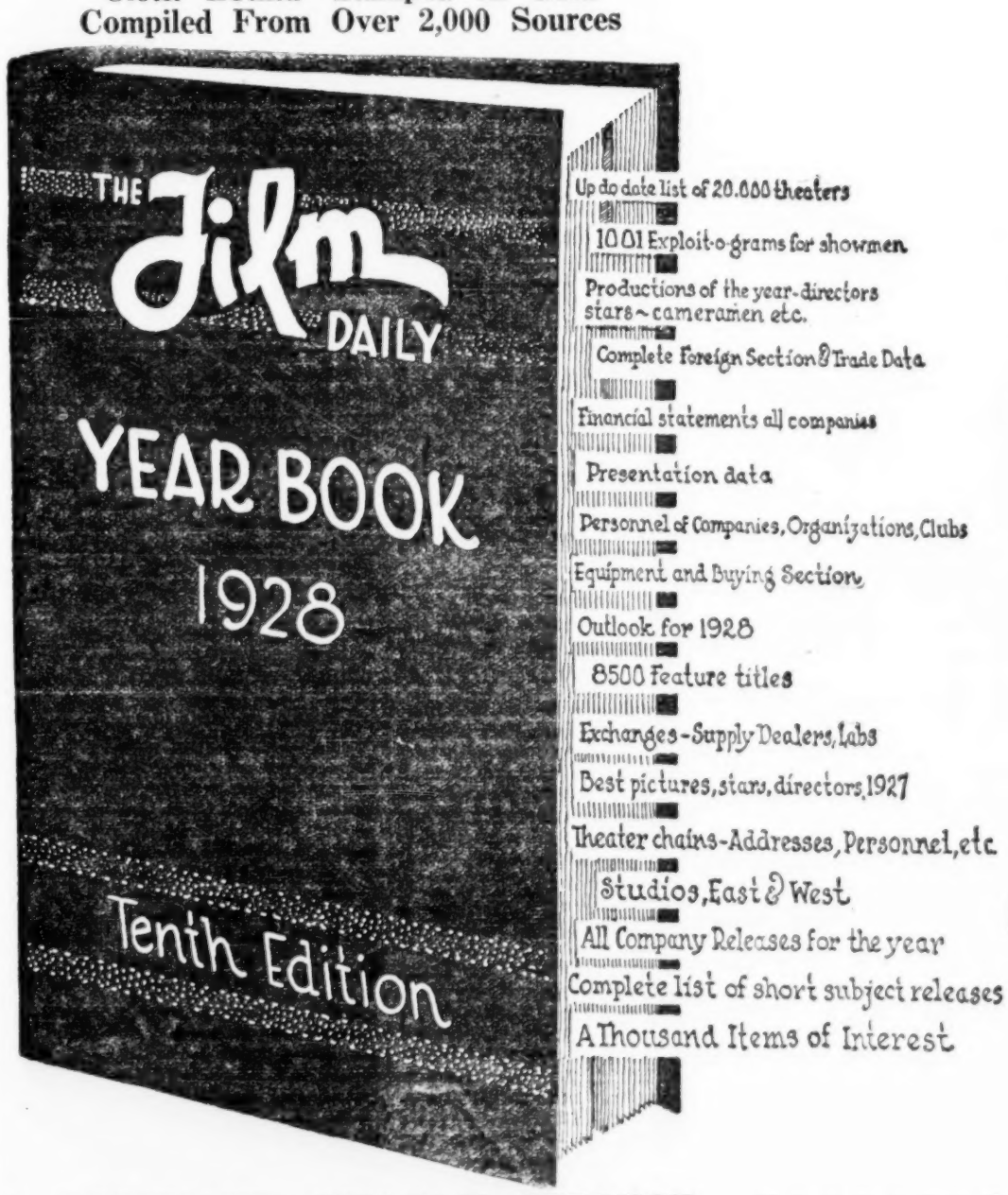


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# LITERATI

### Dailies Ahead of Mags

The dailies were running behind the magazines in national advertising lineage, but it is now reversed. Automobile advertising has dropped off in the mags and increased in the dailies. Allotments for national publicity by motor manufacturers appear to be a reaction of price cutting between the makes, with radio outlay a possible factor. Last week a national weekly quoted a price on a popular car, with one of New York's dailies contradicting that figure.

The reduction in adv lineage in the mags is reported to have already affected writers. One assigned to write two articles on a national issue was asked to confine his work to one. The inference is that the magazines are overboard with stories and articles.

### Pays But Stalls

There is a prominent monthly mag in New York that decides and pays promptly on articles, but sometimes takes a long time to get round to the publication.

A contributor recently wrote the Ed: "You have solved the problem of writing for posterity."

### "Canary Murder Case," Film

"The Canary Murder Case," book by S. S. Van Dine (Willard Hunting Wright), has been bought by Paramount.

Price reported between $15,000 and $20,000.

### Organizing Fan Sentiment

An experiment in consolidating local film fan sentiment is in progress by the Syracuse, N. Y., "Herald" under the direction of Chester B. Bahn, dramatic editor of the publication. It is called the Cinema Critics' Club (or Tri-C), and membership is limited to 50. Meetings are held the first Wednesday of every month in the Public Library and are widely attended by nonmembers. The club holds a dinner once a month.

President is Prof. Walter P. McIntosh, head of the English department of Syracuse North High School, and the membership includes students, business men and women, teachers and housewives, representing a wide range of fan taste, according to Bahn.

Meetings are given over to discussion of current pictures and other appropriate subjects, while a member acts as guest critic for the "Herald" every week. Syracuse house managers admit the club, and in consequence the "Herald's" picture reviews, have a distinct effect at the boxoffice, and Bahn asserts the plan has made circulation for his publication, as well as earned good will of the theatres since fans are interested in the paper's screen department, and more or less react to its critical judgment on current bills. They take the attitude that anything that stimulates local interest in the screen is good for the box office.

Although the Tri-C started as a newspaper promotion, it pays its own way. Annual dues are $2 and members pay $1 for each supper meeting, of which 10 a year are held.

The club celebrated its first anniversary in January upon which occasion the "Herald" published an extra supplement given over to articles by members, a resume of the year, greetings from notables of the screen and such material.

### Harold Hersey's Denial

Harold Hersey stands up to relate that Variety's broadcast of his retirement as supervising editor of Bernarr Macfadden's "True Story" mag was a trifle wrong; that the short and accurate way to describe it would have been to say that he merely resigned, which is true, as Mr. Hersey states. He's at his country home, "Rockridge," Highland, N. Y., preparing the second edition of his magazine "Selah."

Another contradiction to the same item is that Fulton Oursler states he has no intention of returning to the Macfadden forces. The item said Oursler might return to it.

That Mr. Hersey left Mac with nothing but kind thoughts of the barefooted physical guide might be guessed from this one of many exclamations of regard in Hersey's letter to Variety:

"Bernarr Macfadden, who thinks with his heart, is too deep for you sophisticates. He goes his lonely way carving his own niche and without 'any traffic in pseudo-intellectuality' and that is about the best thing that can be said for any man, living or dead," etc.

Well, there was a panic among Variety's crew over that "pseudo-intellectuality." It's the longest word, hyphenated or not, that any rummy Variety reporter ever tried to pronounce, much less define. Two of the boys wanted to wire Mr. Hersey for the exclusive rights, stage, screen and road. Calmer minds prevailed with some discussion as to whether Mr. Hersey could explain his scheme and if he could, would he?

One of the boys said the foreign rights alone would be sufficient and that he could ship the word over to Europe without Mr. Hersey's consent or knowledge. Another of Variety's near-brilliant rums wanted to use it for a picture title but expressed fear it wouldn't fit into the electrics.

The argument was settled when a notice went up on the bulletin board in Variety's office that no member of the staff could use the double-header over once weekly in any story, until further notice. Also that Mr. Hersey was not to be annoyed for any reason; that Highland, N. Y., is a quiet village and anyway, Mr. Hersey sent the double-decker out of town.

Pseudo-intellectuality! Not a guy in the office knew either end of it. One said pseudo was the Spanish way of spelling suade. And then he couldn't spell suade.

### New York "New's" New Building

A 20-story building for its plant has been arranged for by the New York "Daily News" on East 42nd street, between 3rd and 2nd avenues. It will contain the New York offices of the Chicago "Daily Tribune" and "Liberty," totaling the three big Patterson publications.

### Coast and Critics

One of the writing picture men of Hollywood has an idea the scheme would prove beneficial to the critics of the dailies and the picture field, if the critics were invited to Hollywood, to secure first-hand info at the studios as to film making. The other side is that the plan might prove to be a continuous chain, with the never ending change of critics on the dailies all over the country.

### Smart Chorus Girl

The story of the week at the Milwaukee Press Club regards a Milwaukee newspaperman, former police reporter, who used to complain of his wife's mania for detective fiction.

The newspaperman married a chorus girl and her thirst for detective stories kept the reporter shelling out two-bit pieces for "crime" magazines. The reporter told his wife that instead of buying her magazines he would tell her true stories gleaned from the days when he was on the police run.

After hearing three or four of the yarns, the wife told the reporter to write them out for her. He did. The wife mailed the stories to the magazines. They were bought. She now is spending the checks on more detective magazines.

### Judge Lindsey's Rep

Reformers, especially those who harp on books that may be a little outspoken, are reported stumped on "The Companionate Marriage," the best seller by Judge Ben B. Lindsey.

If written by anyone else, the reformers might have torn into the book, especially up around Boston way, but Judge Lindsey's rep has held them back. Wainwright Evans wrote the book, with information furnished by Judge Lindsey.

### Heavy-Minded "Times"

One of the New York "Times's" staff, reading in Variety the Joe Frisco gag, about "It was the night before Christmas and all the boys tried to make Mary," thought he would repeat it in the editorial rooms for a laugh.

First he told it, then explained it and then spelled out "Mary" and then he didn't get a laugh.

### "Graphic" Elevation

Emil H. Gauvreau is now editor and publisher of Macfadden's New York "Evening Graphic," an elevation. Wm. E. Plummer has been made managing editor, with Howard Swain, city editor. "The Graphic," last week, started a serial by Bossy Gills, the freak nut mayor of Newburyville, Mass., whom Thomas Carens, political writer on the Boston "Herald," brought into publicity.

### Ortin Goodwin in Trouble

Ortin Goodwin, former newspaper man of Seattle, was arrested by Federal authorities on a charge of having defrauded through mails in connection with a mining deal near Seattle, involving about $1,000,000. Goodwin was arrested in Los Angeles and held in $5,000 bail.

### Thrya Winslow's Exception

An exception in the importation of eastern writers to the Paramount's western studios through the agency of Herman J. Mankiewcz appears to have been made for Thyra Samter Winslow. Miss Winslow is reported leaving for Hollywood April 1, at a reputed weekly salary of $350, with a guarantee of 12 weeks. Mankie's other recruits have been transferred west for a maximum of five weeks on the experiment, at $200 a week.

With either, however, the acceptance of a script while on the lot brings a bonus of $5,000 immediately, without regard to salary.

### Wilstach's Inside Stuff

"The Picture Game," novelette by John Wilstach, revealing the inside on movie financing, is featured on the cover of this week's Argosy-All Story Magazine. Wilstach has done movie press work in the past.

### Nanette Kutner Breaks In

Nanette Kutner is the youngest authoress to make "Cosmopolitan." Her first fiction yarn, short story, appears in the March issue. Ray Long, the editor, has asked her for a serial. Miss Kutner is 22 and was 21 when she received her check of acceptance.

The p. a. is continuing as a free-lance publicist in addition to writing.

### Macdonald Prize News Story

The prize offered by "The Bookman" in its awards for the best newspaper stories goes to Charles Macdonald of the Boston "Transcript" on his Florence Mills' funeral story. It is reprinted in the February "Bookman."

### $5,000 Settlement

Action taken by Anna Young Klaus, legatee of the estate of Isabella Ostrander Lamb, authoress, against Robert McBride & Co., publishers, for unpaid royalties, has resulted in an offer of $5,000 in settlement which will be accepted. Abner J. Rubien attorney for Miss Klaus.

Miss Lamb, author of over two dozen detective novels, and who died about two years ago, left her property to Miss Klaus, a companion. Miss Klaus claimed that the publishers had sold second serial rights for the novels without authorization and, when placing the investigation in her attorney's hands, found also that royalties on foreign sales as well as domestic had not been accounted for.

### The Outdoor Show Biz

A new outdoor show publication, called "Amusement Park Management," has made its appearance, published in New York. It is a monthly, with the intention to make it a weekly if it gets across. Joseph Hoffman is editing. "The Billboard" has the futile and useless outdoor field sewed up for whatever that is worth.

### Mrs. Roche's Hot Stuff

"Move Over" is called hot stuff by the visitors at Palm Beach. The book is by Mrs. Arthur Somers Roche, who has dramatized it. Edgar Selwyn is reported as the stage producer.

Ethel Pettit, whom the book labels as the writer, is the author's maiden name. It's a satirical novel caricaturing the lives of the ritzy winter-time Palmbeacher.

The Roches have been resident of the Florida resort for several seasons. They have mixed with the brighter lights down there, and the book in its dialog is claimed to disclose a reflection of that association.

### Ambitious College Girl

Margot Matson, of Cleveland, attending the School of Journalism at Columbia University, New York, doubles evenings for the "Evening Graphic" as reporter and second string dramatic reviewer.

Miss Matson, said to be a beautiful young woman, studies journalism in the mornings.

Herbert Moulton, former drama writer on the Los Angeles "Times," has been working on the Paramount lot for the past four weeks, writing an article for Encyclopedia Brittanica, to which Jesse Lasky's name will be attached. The producer was invited to do a history of the film industry for the literary work.

"Markel and Faun next with comedy acrobatic dancing, plenty of laughs and clean pantomimic humor."

*Denver "News"*

Dir. WM. MORRIS Office

Regards to HARRY LENETSKA

Master of Ceremonies
WALT
ROESNER
Capitol, New York

THE JESSE CRAWFORD ORGAN CONCERT

Week Beginning Saturday, Feb. 4, 1928:

"After My Laughter Came Tears"
"Just a Memory"
"Whisper Sweet and Whisper Low"

P. S.—Kindest regards to H. LEOPOLD SPITALNY.

COSCIA
and
VERDI
IN
*"MUSIC"*
"Glorified—Classified—Mortified"

What the Tacoma (Wash.) papers said: "Go to the Broadway today and see 'VERDI,' the boy who has Tacoma 'goin'.'" Ask anybody for their VERDI-ct."

Headlining for Fanchon and Marco Week Feb. 8, Capitol, Salt Lake City

RUTH MILES
SCREENLAND'S DANCER
Featured by FANCHON & MARCO in WEST COAST THEATRES

FANCHON & MARCO "IDEAS"

Another Sensation for Motion Picture Houses De Luxe

FOUR MARX BROS.
and CO.—35 People

This Week, Metropolitan, Los Angeles

*PAUL ASH SAYS: THERE IS ONLY ONE*

GINGER ROGERS

AND SHE IS A SENSATION

# ACTS' SALARIES SMALL, LITTLE WORK IN OR AROUND CHICAGO---CONDITION BAD

## Performers Playing Nightly for from $2 to $10—"Staking" Seems Chief Industry in Loop—Agents Not in Much Better Shape—Bottom Drops Clean Out of Vaudfilm Local Situation

Chicago, Feb. 7.

Plodding along in an apparently insurmountable rut, hoping against hope, not within 10 years has Chicago vaudfilm theatrical business been in such pitiful condition as it is now.

Performers and agents are down, almost cut and not quite sure what it's all about. They're painfully aware that dollars have developed into elusive discs of suddenly portentious dimensions.

Outside of Publix and a few de luxe independents, there is hardly a local house in the vicinity which can, or will, pay an act full salary. This year there haven't been more than five vaudeville routes of 20 weeks issued from Chicago—and these had 15 cut-week houses on the contracts. Chicago, alone, previously supported from 12 to 15 weeks of vaudeville, booked direct from this city. Today there are three lonely weeks, all cuts.

### Hotels and Bills

Theatrical hotels report they're "carrying" performers two to 12 weeks, and in most cases chances of collection are so dim as to be invisible. From morning to night the boys line up outside the Woods building 200, sometimes 300, strong; likewise they're in front of the State-Lake building and Loop End building. Now and then they make the rounds, exchanging greetings with the agents, hearing the inevitable mention of nothing doing, and then return to the eternal sidewalk vigil.

The smaller performers are panicky. But even the better known acts who indicate better times by stopping at the Morrison, Sherman and Eastgate, are up against it.

The W. V. M. A., K-A, Gus Sun-Billy Diamond office, C. L. Carrell office and Johnny Jones-Loew office are beseiged day and night by more performers than ever were hitting the spots before. Standard small time acts are playing one night stands at $5, 7 and $10, and begging for more. Many haven't even carfare to blow the town.

Small time managers, usually booking five acts for $50, have been so affected by the horde of acts desperate for work that they've stuffed bills with extra acts and paid out a few more dollars, just to give performers a chance to exist. Their generous efforts to relieve the situation are tremendously appreciated, but things have reached a pass where it is impossible to combat tough times on so small a scale.

One small time actor came into an agent's office begging for work at any price. Told there were no open dates he said he had to have enough money for food but wouldn't stoop to panhandling, no matter what happened. He was placed on an already overfilled bill for one night at $2, and claimed it was the only break he'd had in months.

### 6 Agents "Breaking"

Out of the 16 agents doing business with the W. V. M. A.-K-A office, three are making a little money, three more are making living expenses and the rest are plugging along in the red.

Independent agents, having a broader field through being able to charge 10 per cent and booking picture houses besides vaude, are nevertheless in tough financial condition. Only four can be classed as profitable, the others strictly red ink entries.

Musicians, although the local union is one of the fastest and most efficiently conducted organizations in the country, outnumber the jobs available and it seems impossible to get employment back to normalcy.

### Disastrous Condition

The disastrous condition of theatrical business in and around Chicago cannot be overemphasized. There are individual cases where outside aid was voluntarily given, though it could ill be afforded.

There is one ray of hope. Publix has started producing units in Chicago, with routes starting here. Using chorines and acts suited to presentations, this may bring relief to a certain extent. But for the straight, small time vaudevillians the future is just the future, and no one wants to peek around the corner. But it couldn't be much worse.

### Home Screen Test

A former vaude actor now featured in a Broadway musical is taking his home movies very seriously. The lad was once on the Coast, taking a screen test.

Now he's got his own camera before which he tries out and then watches it run off on the parlor projector, picking his mistakes. The idea is that if he ever folds up as a stage comic he may be able to do something in the studios. Smart?

## Walter Bradbury Says Stage Hands Beat Him

Chicago, Feb. 7.

Walter Bradbury, playing picture houses, has filed suit for $50,000 against Marks Bros. and three of their stage hands at the Marbro theatre, charging he was assaulted and considerably battered by the hands.

According to Bradbury, while playing the Granada theatre New Year's eve, he asked for one of about forty sandwiches that had been sent backstage. The stage hands, Bradbury alleges, informed him that such things weren't for actors, so he claims he said: "Very well, thank you," and let it go at that.

The following week while Marks Bros. unit was at the Marbro, Bradbury charges he was hauled into the alley behind the theatre for a beating and heeling by the same stage hands.

The men named in the suit are Harry Woods, Larry Giannescki and Jack Ginsburg.

## FORMER COP NOW M. C.

### St. Louis Singing Policeman Decides for Stage Only

St. Louis, Feb. 7.

With a farewell stage show built around him at the Missouri called "So Long, Arthur," the former singing policeman, Arthur Nealy, left that theatre to act as master of ceremonies at the Shenandoah, 2312 South Gr...d boulevard.

Nealy has been at the Missouri for 22-weeks' engagement and has featured numerous song hits as part of the stage shows. He has resigned from the police force.

## Marion Harris Engaged To Kolk, Banker's Son

Marion Harris' vaude salary, opening at the Orpheum, St. Louis, is $1,750, $500 rise on her previous vaude salary. She went into production at $1,500, getting that much from Gene Buck when in "Yours Truly." She was since with the Shuberts in "A Night in Spain," being succeeded by Aileen Stanley in Chicago.

Miss Harris, who is under a five-year contract to Gene Buck, is paying the latter 10 percent on her earnings by arrangement. This phase of it may be legally adjusted.

Miss Harris is due for a Kit-Cat Club engagement in London in the summer, and may take her fiance, Walter Scott Kolk, from "Take the Air," with her. Kolk is the son of a banker, who was placed with Buck's "Air" show at Miss Harris' request.

BILLY AND ELSA

## NEWELL

Comedy songs and dances by Bennett and Carlton.

"Billy and Elsa Newell put over some rare burlesque interrupted by show stopping songs and dances. The stuff was smooth, rough, broad, subtle, and registered in each key. The Newells are genuinely funny."—Richard Creedon, Los Angeles "Examiner."

Week February 12, Palace, Chicago.

## JESSEL'S VALET LOSES

### Dismissed for Reason, Decides Jury in $795 Wage Claim

A religious and racial issue was on trial in a $795 wage claim by David Hallar, negro valet to George Jessel, who complained he had that sum at the rate of $60 a week due him when discharged by Jessel in Montreal, while on tour with "The Jazz Singer."

The jury before Magistrate Lewis in Municipal Court found for Jessel, dismissing Hallar's complaint after Jessel testified that the reason for Hallar's dismissal was insubordination, coupled with some comment about Jessel's faith.

The valet, through Attorney Billups of the colored law firm of Billups & Johnson, refuted this, stating that his mother was Jewish and for this reason he could not be accused of any disrespect to the faith.

## Commish Suit Against Girl in Jail Stopped

Jenie Jacobs, despite her allegation of a meritorious claim for $1,200 commissions against Dorothy Mackaye, has instructed her attorneys, Kendler & Goldstein, to formally discontinue the suit which was started a year and a half ago, some time prior to Miss Mackaye's misfortune with the authorities as the result of her husband's, Ray Raymon, death, for which Paul Kelly, also an actor, is serving a prison term in San Quentin, Cal. Miss Mackaye is also serving a one to three-year sentence in connection with it.

Miss Jacobs states she forgot about her suit, one of several against professionals for accrued commissions. The defense counsel's filing of a notice of trial was a matter of office detail, he not figuring that the agent might discontinue the suit altogether.

## War Hero's Act With 4-Reels of "Chevrons"

Clayton K. Slack, world war hero and one of the 54 living holders of the Congressional Medal of Honor, has been booked by the Loew Circuit upon recommendation of Dave Loew. Slack will due a spiel in connection with four reels of war pictures.

The film is part of "Gold Chevrons," which showed at the Cameo last November. Slack made good on a tryout recently. He opens his Loew tour next week, splitting between the Melba and Willard.

### Lambs' Gambol Skit in Vaude

"Guilty or Not Guilty?" recent Lambs' Gambol piece, is to become a vaude act, with John Connolly, Herbert Haywood and Jeanne DeMar as the principals.

## Keith-Albee-Orpheum Announce.

Following is the announcement, verbatim, sent out on the Keith-Albee-Orpheum merger.

Lee Shubert becomes a director through holding a block of stock he secured some years ago, coming out of one of the late A. Paul Keith's bequests. At the time, Shubert made the purchase in order to obtain statements of the Keith's vaudeville theatres, preliminary at that period to the Shuberts starting their own, but flopping vaudeville circuit.

The C. L. Kohl named is Mrs. Charles E. (Caroline) Kohl, of Chicago. Herman Fehr is of Milwaukee, the Pabst attorney in that town, and always interested in the Orpheum Circuit. Joseph Finn is the former partner of Marcus Heiman, and became active in the Orpheum Circuit's management when Heiman assumed its presidency.

Walter P. Cooke, another of the directors, has been a Keith attorney and is of the K-A end, as is B. L. Heidingsfeld, of Cincinnati, of the K-A group in that city, with Frank Tate, of St. Louis, another now figured as K-A.

In division in the board of directors, the former Orpheum would be represented much in the minority.

The announcement:

### Keith-Albee-Orpheum Officers Announced

The first meeting of the Board of Directors of the newly-formed Keith-Albee-Orpheum Corporation was held on Monday of this week, and the following officers and directors were elected:

### Officers

President.....E. F. Albee
Executive Vice-President.....Marcus Heiman
Vice-Pres. and Gen. Mgr.....John J. Murdock
Vice-Pres.....C. L. Kohl
Vice-Pres. and Exec. Mgr.....E. G. Lauder, Jr.
Vice-Pres.....Reed A. Albee
Vice-Pres.....J. Henry Walters
Vice-Pres. and Gen. Counsel.....Maurice Goodman
Secretary.....B. B. Kahane
Treasurer.....Myron Robinson
Ass. Sec. and Director of Publicity.....Mark A. Luescher
Ass. Treasurer.....William J. Kernan

In addition to the officers above mentioned, the following are members of the Board of Directors:

Walter P. Cooke — Joseph M. Finn
B. L. Heidingsfeld — Herman Fehr
Lee Shubert — C. L. Kohl
Frank R. Tate

Edward V. Darling and Max Gordon, respectively, general managers of the Booking Department and the Production Department.

This consolidation of interests and the election of its officers completes the organization of one of the largest theatrical enterprises. E. F. Albee will be the president and Marcus Heiman the executive vice-president, and throughout the personnel it will be observed that the eastern circuit and its new western ally (Orpheum) are equally represented both on the roster of officers and on the directorate, forming a combination of executive efficiency and ability.

J. J. Murdock, associated with vaudeville for 35 years, is vice-president and executive manager.

Edward V. Darling is general manager of the booking department, and Max Gordon general manager of the production department, and this combination assures an entertainment bureau, which, with its various departments and lieutenants and with the branches in Boston, Chicago, St. Louis and Los Angeles, assures a series of programs that will set a new high standard.

The publicity will be centralized in a general bureau, under the direction of Mark A. Luescher, director of promotion and publicity.

The headquarters at the Palace Theatre Building will house the main administration bureaus, and work has already begun on the details of co-ordinating the various departments of these two great institutions into one organization which will function as a single unit from now on in the direction of the combined interests which control book and conduct, with its affiliations, one of the greatest chains of theatres in the United States and Canada.

## Jeanne LaMar Knows How to Protect Herself

Los Angeles, Feb. 7.

Jeanne LaMar, claiming the title of champ woman boxer, found that used against her when Judge Bush in Municipal court refused to hold Thomas Faillace, her husband, on a charge of attacking her.

The court based its decision of not guilty on the ground that Miss LaMar is capable of handling herself.

Faillace, pro golfer, who uses the name of Tom Faye, was haled into court by his boxing wife after an argument in their home, during which Miss LaMar claimed she was knocked out. Faye said he was forced to put over a couple in self defense as she was angling for a K. O. herself. After the court trial Miss LaMar announced she had filed suit to have her marriage annuled.

## Marjorie White Rushed To Hospital from Stage

Los Angeles, Feb. 7.

Marjorie White of White and Tierney, who opened Sunday at Hill street, was rushed to the California Lutheran Hospital immediately after her first show. She was operated on for acute appendicitis.

Ed Tierney, her partner and husband, appeared alone doing a monolog. Record and Caverly were brought in Monday to replace the turn for balance of the week.

Miss White's condition was reported late last night as favorable.

### COMIC STAVED OFF PANIC

Amarillo, Tex., Feb. 7.

Rody Jordan, blackface comedian, told stories and played a saxaphone until smoke drove him from the stage in a fire at the Fair theatre here, preventing a panic.

The theatre was emptied in an orderly manner, but the house was considerably damaged.

## Colored Team Suing Leslie for Breach

Rucker and Perrin, vaude team, have brought action against Lew Leslie to recover $3,100 claimed for alleged breach of contract on "Blackbirds," which Leslie produced in London.

The colored team claims Leslie signed them for a run of play contract for "Blackbirds," but left them stranded in London.

Louis Handin of 1501 Broadway is attorney for the plaintiffs.

### SHAPIRO-O'MALLEY QUIT

Detroit, Feb. 7.

Abe Shapiro and Jack O'Malley, standard two-act for several years, have discontinued as performers and will enter the agency business in Chicago.

They played their final date in Detroit last week for Charlie Mack.

### HARRY CRULL IN J. C.

Harry W. Crull, manager of the Branford, Newark, N. J., will assume charge of the new 4,500-seat Stanley, Jersey City, when that house opens next month.

Crull, now staging the shows at the Branford, will supervise production at both houses.

CHICAGO, 1111 BUTLER BUILDING

William Morris
CALL BOARD

Weekly auditions now being held Monday evening at the Roseland Building, Room 711.

NEW YORK, 1560 BROADWAY

LOS ANGELES, LOEW'S STATE BLDG.

# SCHIRESON, BEAUTY FIXER, GETS IN ANOTHER BAD JAM

## Amputation of Both Legs of Elsie Holland, Non-Pro, Blamed Upon General Mender of Maps—Girl Wanted Bow Legs Straightened

Chicago, Feb. 7.

Dr. Henry J. Schireson, beauty specialist with fame mostly secure through treating show people with resultant publicity, is in another bad jam.

Elsie Holland, non-professional, has had both of her legs amputated, through gangrene having set in following an operation to take the bow out of them.

Schireson is blamed, but alleges he did not perform the leg operation. At a hearing it was claimed that Dr. Zaph, head surgeon of the Osteopathic hospital, performed the operation for the removal of the bow, while Schireson had previously removed a scar from the girl's shoulder.

Miss Holland called at Schireson's office to have the scar removed. She is said to have also consulted him about straightening her legs, without any report as to whether Schireson suggested the bow operation. Upon being taken to the Osteopathic hospital, the leg operation was performed.

Some days later the girl's family insisted that their family physician assume charge and removed Miss Holland to the Wesley Memorial Hospital. Following gangrene set in, obliging the amputations.

Another defense by Schireson at the hearing was that the removal of the girl was injurious to the patient and started the gangrene. It is also alleged by Schireson that the American Medical Association dislikes the publicity he has received and has repeatedly started a campaign to have his medical license in this state revoked. The Illinois state license inspector refused to revoke Schireson's license.

Schireson claims he will start damage and conspiracy suits against the association and some of the daily papers here that have given Schireson a bad rapping over the matter.

### A. M. A. Prints Record

In the Journal of the American Medical Association of Feb. 4, an editorial headed, "Schireson—The Disgrace of Illinois," relates Schireson's career since 1911. It contains 22 counts against him and ends: "How much longer will Illinois tolerate Henry Junius Schireson?"

Dr. Schireson has made his headquarters in Chicago for the past few years. He is known as a "publicity hound" and has especially sought theatrical people as patients for the prospective press work, presumably profiting through lay people from it.

Schireson's biggest publicity patient of late was Fannie Brice.

## Howard Bros. and Penny Named for Film Houses

Willie and Eugene Howard will play picture houses between the closing of the present "Scandals" and the readying of the next edition for which they are slated.

It is also reported that Ann Pennington is another recruit for cinema spots. She may make a swing around West Coast Theatres for Fanchon and Marco.

### WILLIAMS SERIOUSLY ILL

Ernie Williams, Loew booker, is critically ill.

Recently Williams suffered a collapse, but persisted in reporting for work. His condition became such that he had to remain home for treatment, with no change noted in his illness within the past week.

### CHAS. GILPIN IN SKETCH

Charles Gilpin, colored legit actor, will shortly make his vaude debut in "White Mule," a playlet of his own.

The Blanchards did it.

### Butterfields Sailing

Detroit, Feb. 7.

Col. W. S. and Mrs. Butterfield will sail Feb. 11 from New York on a Mediterranian cruise. They will return in May.

### Yes and No

Agents complain of a devil-and-sea situation with the vaude bookers. When they submit familiar vaude names the bookers squawk; when new names and acts are submitted they will have nothing to do with them. The reason is the acts are unknown, etc.

The agents burn up because the picture houses have been paying fancy salaries to these same unknown (to vaude) acts.

## Vaude Acts on Coast Receive Vita Offers

Los Angeles, Feb. 7.

With over 300 Vitaphone units installed throughout the country and orders in for 50 more to be installed in theatres over the west coast, the Vitaphone studio in Hollywood is working to capacity.

Most every available vaude act with a big name visiting or playing Los Angeles is negotiated with for making Vita numbers.

It takes from one to five days to make a single 10-minute number with as many as five different changes in settings and costumes. This is an improvement accomplished recently, which makes the talking device as flexible as a motion picture.

## Benny Rubin in Film For Fox; Also W.C.'s M.C

Los Angeles, Feb. 7.

Benny Rubin, functioning as m. c. for West Coast Theatres Circuit in Fanchon and Marco units, is doing a double job, also appearing in a comedy picture for Fox. He has been placed under a six months' Fox option as well as having signed a one-year contract as permanent m. c. in a Los Angeles house for West Coast.

Benny's mornings will be devoted to studio work and his afternoons and evenings to the theatre.

## Wilfred Clark for Loew

Wilfred Clark has been playing straight farces in vaudeville for years. Recently he commissioned Harry Clark and Percy Wenrich to fix up a musical version of his skit, "What'll Happen Next?" which Alf T. Wilton booked this week for a tour of the Loew Circuit, starting next week at the Premier, Brooklyn. Clark has been a fixture on K-A time.

Wilton also obtained Loew routes for Eddie Hodge's band and Jack Conway Co. Other bookings by Wilton included Olga Steck with the Stanley Co.; Al Tucker's orchestra, through Steve Forrest, and the Four Symphonists.

## Genuine Male Soprano

What is touted as the only genuine male sopraro the show business will be seen in America when Charles De Thome arrives shortly from Hungary.

Joe Fejer, Hungarian gypsy band leader, is importing De Thome. Edgar Allan Woolf is writing an act for four people, since De Thome is also a dramatic player and pianist. The sketch will introduce all his talents.

### PEGGY HOPE'S PARTNER

Los Angeles, Feb. 7.

Clarence Nordstrom, musical comedy juvenile, and Peggy Hope, soubret with local company of "Sunny," have teamed for vaudeville.

They open for Pantages here Feb. 27.

### HAYAKAWA'S NEW ONE

Sessue Hayakawa, Jap film star, is shelving his current vaude playlet for a new sketch by Tom Barry.

# AL JOLSON'S $10,000 GUARANTEE AND 50-50

## Playing One Week at State, St. Louis—Then Back to Palm Beach

Palm Beach, Feb. 7.

Al Jolson will appear next week at Loew's State, St. Louis, under a guarantee of $10,000 up to $25,000 and 50-50 over that amount.

He left here Saturday (4th) for New York.

St. Louis, Feb. 7.

Al Jolson's engagement at the State next week will have to beat $45,000 house record, made by "The Big Parade." "The Student Prince" did $39,900 there a couple of weeks ago. Last week it did $24,000.

One way it is hoped to tilt the high gross is through Jolson making the request that all mats be paced at 50 cents, a slight increase of the current scale. The State's average is around $23,000 to $24,000.

Al Jolson reached New York Monday and will leave today (Wednesday). He is going through to St. Louis, for a day or so, in advance of his State's opening.

Following the St. Louis engagement, Al intends returning to Palm Beach for a benefit there Feb. 21.

No other theatre dates at present have been made by him. He has repeatedly declined to appear in the Broadway picture houses under any terms, while his Vitaphone picture of "The Jazz Singer" (Warner) is at the Warner's theatre at the $2 scale.

## LOWRY'S 2D VACATION

### M. C. and Columnist Got Chance With Mae Murray on Stage

St. Louis, Feb. 7.

Ed Lowry, record-holding master of ceremonies at the Ambassador (Skouras Brothers) theatre in downtown St. Louis, took another vacation last week while Mae Murray was starring at the Ambassador.

Ed, who has packed the Ambassador for six months, returned to his Ambassadorial duties this week after a trip to New York.

Being a columnist of no mean punning parts, Ed wired his humorous stuff every day to the St. Louis "Times," which has flooded the city with one-sheets, two-sheets and such announcing that Ed's column is a daily feature in that newspaper.

## Orpheum's Coast Houses Trying M. C.s Themselves

Los Angeles, Feb. 7.

Orpheum houses on the coast, evidently feeling the stage band policy in the West Coast movie parlors, will try the master of ceremonies gag.

Charlie Irwin will play a run in each house opening Feb. 18 in Oakland and later going to the Orpheum, San Francisco for four weeks.

Eventually he will open at the local Orpheum for an indefinite engagement.

### "DELIGHTFUL," SAYS BLOSSOM

Boston, Feb. 8.

"Our present associations are delightful," says Blossom Seeley and Bennie Fields, referring to their current engagement in the Shuberts' "G. V. F."

It also refers to a report in last week's Variety, suggesting dissatisfaction.

### Alice Brady's Sketch Tour

Alice Brady has passed up the idea of being playlet star for the Greenwich Village Theatre and will enter vaudeville instead.

Miss Brady will open in a sketch at the Palace, Chicago, Feb. 20. Three in support.

### Tommy Dugan, Film Actor

Tommy Dugan, formerly of Dugan and Raymond, who retired from vaude two seasons ago to become material writer, will shortly go to film acting having been signed for "Dressed to Kill," forthcoming Fox Film.

Billy Gould, another vaude actor, will be in the cast of the same film.

# MARKUS AGAIN LEADS INDIE BOOKERS; 110 HOUSES ON BOOKS

## Linder Second With 80—Same Relative Standing as Before—No Gain in Business With Some Indie Houses Hardly Breaking Even

Little fluctuation in the mid-season standing of independent bookers. Few additions within the past month and with the previous ratings of independents before the new year practically the same.

Fally Markus maintains supremacy with 110 houses, including split weeks, last halves, one and two-day stands.

Jack Linder, through a tie-up with the Walters-Denish Agency, Boston, booking some 20 houses in New England territory, holds second place with 80 houses, also including splits, halves, one and two-day stands.

Arthur Fisher Agency and A. & B. Dow are practically tied with 20 houses, with Fisher having the edge on the money angle through having the greater number of split week stands. The Plimmer-Leon combine is next with 18 houses, while John Coutts holds 15.

Smaller independents holding five houses or less are not included.

Business conditions in most of the independent stands have shown but a slight gain, with the majority of houses just about breaking even, while others are in the red.

Latter is mostly due to spotting in over-seated towns and with the business seemingly impossible to get despite occasional plunging on shows.

### SPOT LOOKED SOFT

A vaudevillian in Philadelphia, says John A. Murray of that city, heard there were nine acts in "The Strange Interlude," at the Golden theatre, New York.

Rushing to his agent, he said:

"That Golden in New York looks like a soft spot. Nine acts playing once a day. Set me in, can you?"

## Sayag's All-American Show for Paris Cafe

The complete show Edmund Sayag has booked for the Ambassadeurs, Paris, cafe, through the William Morris Agency sails in two shifts to open May 10 for eight weeks, with an option of eight more. The 16 choristers sail April 11 and the principals April 25.

The latter include Buster West and John West, his father (Virginia, mother, of the 3-act is in retirement), Bud and Jack Pearson, Dario and Irene, Mignon Laird, Katherine Ray, Myrio, Desha and Barte, and Waring's Pennsylvanians.

Bobby Connolly is staging instead of Sammy Lee. The latter called off his contract because of an impending family addition.

The show will cost Sayag around $8,500 weekly.

## Johnson's Electrical Act Cancels, With Alibis

H. M. Giles, manager for Bernays Johnson, the electric chair defier, has issued a statement that the electrical novelty act has been forced to cancel 24 weeks of advance bookings by order of Dr. Harry Rich, Johnson's personal physician. Johnson is said to have suffered a severe shock affecting his left side and leaving it partially paralyzed.

Dr. Rich, attached to St. Vincent's hospital, Newark, is quoted as ascribing Johnson's disability to irregular hours and improper dieting.

## Avalon and Vaude

Loew's Avalon, Brooklyn, N. Y., which opened several weeks ago with straight picture policy, may go vaudeville in a couple of weeks.

Avalon, 2,500-seater, is in the Kings Highway section of Brooklyn in an area much over-seated through the Schwartz Circuit having two large houses on Kingsway and Mayfair, as well as nine other independent theatres within a close radius.

It is figured the Loew house will add vaudeville, although nothing definite on this score has been set yet.

## Dunedin Quits Agenting

Jimmy Dunedin, former vaudeville performer, but of late years an agent for Keith-Albee, has gone back to his act.

Dunedin broke in last week and is on his bicycle.

## Little Gangsters' Turn

Johnnie Down, Mary Kornan and "Scooter" Lowry, of "Our Gang" comedies are in New York.

They are going on the Loew circuit as an act.

### PEACHES FOR K-A IN N. Y.

Keith-Albee is following the Fox houses in New York in the playing of Peaches Browning as a headliner.

After bookings by K-A for the girl out of town, Peaches will appear in the K-A booked Moss houses of Greater New York.

### Lillian Shaw with Pan

Los Angeles, Feb. 7.

Pantages has signed Lillian Shaw for ten weeks. She opens next week in San Francisco.

## Rogers Can Have Half The Gross in Pan's House

Los Angeles, Feb. 7.

Alexander Pantages will split the gross of any of his theatres Will Rogers cares to play.

William Rowland of Lyons & Lyons conceived the idea of Alex and Will getting together. It looks like a possibility although Rogers is holding the proposition in abeyance until he fills some concert engagements.

## Doc Rockwell Shubert

Dr. ockwell will be lost to vaude for next three years. He has signed for that term with Jake and Lee.

"Doc" is featured in the current "Greenwich Village Follies," produced by the Shuberts with contract calling for his being starred in a musical at the expiration of the run of "Greenwich Village Follies."

### LE MAIRE AND VAN-LOEW'S

Marvin Schenck, of the Loew booking office, has given LeMaire and Van, the blackface talking comedy team, a full route on the Loew vaudeville time. They open next week at the State, New York.

LeMaire and Van have established rather a good talking disc following, around which Schenck expects to take advantage in the exploitation of the turn.

### ENGAGED BY COCHRAN

Cecil Lean and Cleo Mayfield will sail for London on the "Berengaria" Feb. 11, to appear in C. B. Cochran's new revue.

Castleton and Mack will sail Feb. 11 on the "Leviathan" for the same Cochran show.

### EDNA HIBBARD IN PLAYLET

Edna Hibbard is withdrawing from "It Is to Laugh." She will return to vaude in "Five Minutes from the Station," under direction of Albert Lewis.

### MARTIN BECKS SAIL

Martin Beck sailed for a trip to the coast cities of northern Africa Tuesday. He is accompanied by Mrs. Beck.

### Olga Steck Goes P. H.

Olga Steck, prima, has gone picture house. She's at Loew's Aldine, Pittsburgh, this week.

Alf T. Wilton did it.

## K-A AGENTS MUST SHOW UP—DARLING

Agency heads booking with K-A-O will hereafter have to make thrice weekly personal appearances on the booking floors, according to an edict handed down last week by Edward Darling, chief booker, or else.

Agents constantly represented upon the booking floor by younger assistants and seldom dropping in, even socially, may find themselves in a jam, according to the Darling edict.

The announcement had most of the boys on their toes. Many personal appearances happened late last week, with many making their first appearance on the floor in weeks.

The Comedy Sensation
SAM
DAYTON
and
OLIVE
RANCY
in
'KALAMBOOR'
By FRANK ORTH
Next to closing on any bill
Keith-Albee Circuit

## Loew's Taking Care Of Ass't Managers

Five more promotions of assistants to managerial posts in houses of the Loew Greater New York list.

Harry Brown, former assistant at the State, New York, as manager of Manor, Brooklyn; George Oshrin, assistant at Hillside, Jamaica, to manager of Brevoort, Brooklyn; Frank Stedman, former assistant at Sheridan, to State as assistant; A. L. Greene, from Manor to Avalon as manager, with John Hope, new with the organization, going to the Sheridan as assistant to fill Stedman's former assignment.

The Loew Circuit has been most prolific in promoting assistant managers who have shown managerial timber, this being the third group elevated within the past couple of months.

### Pan's Special Weeks

Special weeks such as "anniversary week," "carnival week" and "international week" are now certain for presentment in the Pantages-booked houses in Brooklyn and Long Island during the remainder of the winter. In arranging the special weeks, the usual five-act bills will be increased to eight on each split.

All bills are being booked by Bob Burns in the N. Y. Pan office.

### MORRISON'S L. A. OFFICE

Charlie Morrison, K-A agent, will inaugurate a Los Angeles office next month. Morrison may hop out there, either taking a representative with him or selecting one upon arrival.

He will be the first K-A agent to establish a talent-scout on the Coast.

He does not choose to drive it.

HELEN MURIEL
RUBIN and MALONE
in "WHAT DO MEN PREFER?"
Direction: ARTHUR SILBER and AARON KESSLER

## Stage Bands Out In 2 Loew Houses

With the stage band-presentation unit policy practically flopping for Loew's Melba, Brooklyn, and Temple, Birmingham, Ala., it is probable that both houses will shortly revert to their former vaud-film policies.

The stage band-presentation units have worked successfully in other Loew stands but failed at the Brooklyn and Birmingham house after several weeks. J. H. Lubin, chief booker of the Loew vaudeville cilrcuit, is convinced that these respective stands dc not want the present policy.

### Clash on "Nightstick"

Ben Boyar's decision to revive the vaude version of "Nightstick" was given a setback last week when Louis Werba, controller of the road rights to the piece, served notice on Boyar that he would institute legal proceedings to restrain the vaude producer.

Boyar is casting the vaude version and claims he will open it next week.

"Nightstick" is an elaboration of a vaude act which Boyar previously produced as "One of the Finest." Boyar claims to have secured the vaude rights from the author, John Wray, also stating he will project the sketch under the title of "Nightstick."

### AILS' K-A DATES

After weeks of holding off, K-A resumed negotiations last week with Roscoe Ails and routed him solidly, starting Feb. 27 at Reading and Harrisburg, Pa. Ails has been playing independent dates in and around New York. He is booked by K-A until June.

### Clint Lake, Foster's G. Mgr.

Clinton Lake, former manager of the Hippodrome, New York, has been appointed general business manager for Alan K. Foster.

He will have charge of placements of the various Foster Girls units.

## Freaks Draw Big at Tilyou's on Repeat

What is regarded as a real freak booking is that of a freak act at the Tilyou theatre, Coney Island, where the freaks were originally stationed for many months. They draw business, too.

The Tilyou has played two freak acts, proving that Coney Island doesn't tire of seeing 'em, or doesn't bother to look in the summer.

### Few Animal Acts

For some unexplained reason animal acts appear to be scarce, or at least not working around New York.

Tiber's Seals is the only animal act in the Loew houses of greater New York this week, and there are very few animal turns on that entire circuit at present.

No significance is attached to the circumstance except that it is a freak booking circumstance.

### ONE WEEK VAUDE DROP

Vaude is out of Loew's State, Norfolk, Va., this week on account of the house playing the Marcus Show, 50-people tab troupe, standard in the south.

It is a solitary Loew date for the show as Marcus plays all other Loew southern stands in other theatres.

## ST. L. ORPHEUM INTO 3-DAILY AT 65c TOP

St. Louis, Feb. 7.

Orpheum theatre, for 31 years St. Louis' downtown two-a-day vaudeville house, has given up the ghost. Starting Sunday the daily pair of shows were abandoned for a "continuous" policy. Top admission has been cut from $1.10 to 65 cents.

Under the new policy there will be three shows a day, the first starting at one p. m., and with no reserved seats. Night prices will range from 25 cents in the "upper circle," once the gallery, to 65 cents downstairs. Balcony privilege sells for 50 cents. Top for matinees, except Sundays, is 35 on the lower floor and 15 cents in that "upper circle."

Years ago the Orpheum replaced the old Columbia which, under the guidance of Frank Tate, was known as one of the biggest money makers in the field.

NEW HOTEL ANNAPOLIS

Washington, D. C.
Single, $17.50
Double, $28.00
in the Heart of Theatre District
11-12 and H Sts.

"ACCLAIMED BY PRESS AND PUBLIC AS CHICAGO'S OUTSTANDING MASTER OF CEREMONIES"
JACK WALDRON
*After Nine Consecutive Months at Frolics Cafe, Chicago*
NOW PLAYING ORPHEUM CIRCUIT THEATRES
Permanent Address: VARIETY, Chicago

IRENE FRANKLIN
AND
JERRY JARNAGIN
SAILING for a SEASON IN LONDON on S. S. BERENGARIA Feb. 10
OPENING (FEB. 20) ALHAMBRA, LONDON
ADDRESS
c/o EMPIRE TRUST CO.
Charles St., Haymarket
LONDON W. 1, ENGLAND
Direction WILLIAM MORRIS, 1560 Broadway, New York

## K-A Loosening Up?

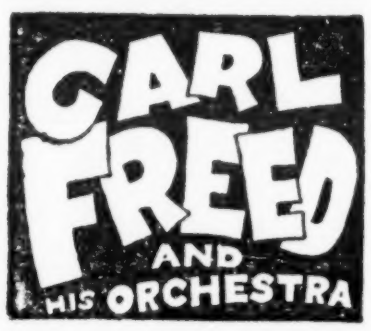
According to vaude agents doing business with Keith-Albee, the bookers have been tipped to be a little more generous in salaries. This is believed due to the recent Orph-K-A consolidation and the absence of big acts on the books.

Within the past few days a number of turns passed up on previous presentations have again been offered for bookings.

### Pauline Resumes

Dr. J. Robert Pauline has returned to vaude with his hypnotic act, working the second half for Amalgamated in Hazelton, Pa. Pauline is using a street ballyhoo for the matinees.


HARRY ROGERS Presents



Next Week, Portland, Ore.
A Sure-fire Headline Attraction


## Kingsley Handling Press Stuff for Moss Houses

A new press regime became effective this week through the rearrangement of the Keith-Orpheum houses which includes the 15 houses taken over from B. S. Moss, all under the national directorship of Mark Leuscher.

Walter Kingsley has been assigned the Moss houses heretofore under Harry Mandell's publicity direction in the Moss offices. Kingsley will handle all the publicity for New York and Brooklyn. Mandell joins Kingsley's staff, with the readjusted K-A-Orpheum p. d. to occupy the present Edward Darling offices on the sixth floor of the Palace theatre building. The Darling staff is to be removed to more commodious quarters on another floor. Mandell has had his office in the Moss suite in the Bond building.

Floyd Scott, who will be the Chicago representative, came into New York this week.

## MARRIAGES

Virginia Isabelle McCandles, screen actress, to J. Frank Glendon, stage and screen, Jan. 2, Los Angeles.

Jack Rose, with band, in vaude, to non-professional girl in New York, Feb. 2.

Lew Brice, appearing in the Chicago Publix houses, and Mae Clark of "Manhattan Mary" were to wed Monday in Chicago. The bride left the cast of the show Saturday.

Engagement announced of Yvonne Howell, daughter of Alice Howell, one of earliest screen comediennes, to Lex Neal, director in Hollywood.

Mrs. Athole Ward, sister of Norma Shearer, will become wife of Howard Hawks, scenario writer, both in Hollywood.

Johanna Mathieson, head designer at Universal City, Calif., to Elmer Woolf, head of the costume department for Western Costume Company, Los Angeles, Feb. 5, at Hollywood, by Rev. Neal Dodd.

Mark Murphy and Loretta Kennedy Jan. 31 in New York. Bridegroom is a K-A booker and bride is non-professional.

### BILLY CURTIS' RETURN

Billy Curtis, one of the old timers, is returning to activity as an agent after two years' retirement, due to illness.

He is opening an office with Harold Clement and Steve Carmine. They will handle independent stuff.

## WHEN COIN WENT, SO DID AVONNE'S HUSBAND

### 3 Chicago Divorces — Chaz Chase Paying $20 Alimony— Helen Charlton Files Suit

Chicago, Feb. 7.

Avonne Taylor, former "Follies" girl, was granted a divorce in Superior Court from Louis Gress, musical director formerly with Flo Ziegfeld, on charges of desertion. She was represented by Ben Ehrlich.

When her bankroll flew so did her husband, Miss Taylor told the court. She related how she won $500,000 on the stock market after her marriage in 1925, and later lost it in an effort to make it into several millions. Immediately thereafter Gress disappeared, she stated.

Chaz Chase, who married Jennie Feldman, also secured a divorce through Atty. Ehrlich on charges of desertion. Chase claimed he was framed into the marriage, and that after he did the right thing his wife ignored her vows. Ehrlich recommended no alimony, but the court compromised on $20 weekly.

Helen Charlton, of vaudeville, has filed suit for divorce against Sidney Z. Charak, son of a New York furniture man, charging cruelty.

Mrs. Edwin Carewe will sue for divorce in Mexico, according to admissions made by the director in New York. Couple were married while they were on the wedding party of Bert Lytell and Claire Windsor in Juarez in 1925. Wife is known as Mary Aiken on the screen. There are two children.

## PRINCE JOVEDDAH'S AD

### Acquitted in Specials Sessions of Misrepresentation

Prince Joveddah, 42, of 245 West 51st street, claiming to be a native of Thibet, and who describes himself as a psychology teacher and lecturer, was acquitted in Special Sessions of a charge of inserting a misleading advertisement in the New York "Times." At the same time Mrs. Olive Fink, 42, of 57 West 75th street, white, the Prince's business manager, and Max Frankel, 19, of 328 West 59th street, secretary, were also freed.

They were arrested on the complaint of Mrs. Bertha Morelles, of 600 West 183d street in December after Mrs. Morelles had answered an advertisement inserted by the Prince's organization for men and women to sell courses in psychology.

Ad stated that salary and commission would be paid to those given the positions. Mrs. Morelles testified she was informed by Mrs. Fink that no salaries were to be paid, but representatives were privileged to have drawing accounts and would be compensated for each pupil brought in.

The Prince did not take the stand, but Mrs. Fink and Frankel, besides others, declared that the $12 paid weekly to representatives was in lieu of salary. The Justices after hearing both sides decided that the defendants did not violate the law knowingly and acquitted them.

Prince Joveddah recently traveled in vaudeville and recently has given talks over the air.

### Ettleson Adds Dates

Emory Ettleson (Gus Sun-Billy Diamond) has taken over the Casino at Marshalltown, Ia., formerly booked by W. V. M. A. The house is now using two-day vaude. Other houses acquired by Ettleson for the Gus Sun-Billy Diamond circuit include Ft. Madison, Muscatine and Oelwein, all in Iowa and on a direct route and jumps.

## Irene Bostwick Hurt; Dancers Can't Leave

Irene Bostwick, 20, 100 West 58th street (Dario and Irene), dancers, was seriously injured when run down by a taxicab at 58th street and 6th avenue. She was removed to Hunts Point Hospital.

Miss Bostwick, who was to have sailed next Saturday for the Riviera to fill a dancing engagement with her partner, Borzani Dario, 131 West 58th street, was crossing 6th avenue when the taxicab hit her. The dancer was thrown several feet and rendered unconscious.

The chauffeur, James Curran, 929 2d avenue, with Policeman Milligan, Traffic C, carried her into a store and summoned an ambulance from the City Hospital. When Dr. Cohen arrived he found she was suffering from contusions of the chest, but refused to go to the hospital and went home.

Later she felt pains in her head and called Dr. Charles Rogers, Grand Concourse. The medico believed she had suffered a concussion of the brain and directed that she be removed to the hospital for further examination.

Miss Bostwick had just finished an engagement at the Montmartre club, New York, and was preparing for the European trip.

No arrest was made as the police said the dancer was at fault.

### ACT SETTLES WITH CONRAD

Dillon and Parker rehearsed with a Con Conrad vaude production which never opened and sued for $600 on a two weeks' notice. They were awarded $300, accepting $100 cash and a note for the balance due Feb. 20.

The team has a new act, "In Life's Shop Window," which Phil Offin of Max Hayes' office is handling. Ben David and Sam Ward wrote it.

### MELSON, M. C., IN J. C.

Charles Melson will be m. c. for the new Stanley theatre, Jersey City, opening March 16.

Melson closes Saturday at the Branford, Newark, with Nat Nazarro succeeding him as m. of c.

### HOUSE CLOSES

The Cumings theatre, one of the oldest moving picture houses in Fitchburg, Mass., closed its doors indefinitely. The theatre is one of the four in same city operated by the Gray syndicate.

### KAHN'S REVIVING BAND

Roger Wolfe Kahn is reassembling his original orchestra for a tour of the metropolitan Fox houses. He opens at the Academy, 14th street, Feb. 9.

## Markus' Booking Mgr.

Jack Allen is now booking manager for Fally Markus Agency, independent.

Allen has been with Markus for a year and a half.

Harry Lorraine and William Cloonan continue as bookers. All under the supervision of Fally Markus.

### ELDRIDGE EXPANDING

Harold F. Eldridge has reorganized his presentation department, Billy Smith, producer; Sam Harris, vaudeville manager, and Sam Fliashnick, agent, are now associated. Two stage units are under production, with floor shows for the Moulin Rouge, Atlantic City, and the Red Lion Inn, Larchmont, N. Y., underway.


THIS IS
PAULINE SAXON'S

FUNNY ROUND PHIZ
Ask BILL JACOBS
Where the Rest of Her is
Direction BILL JACOBS

B B
WATCH THESE GROW

Marcus Loew BOOKING AGENCY
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A route of 10 weeks within 90 miles of New York
Artists invited to book direct
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A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES
CONSISTENT, EFFICIENT SERVICE SINCE 1913
The Fally Markus Vaudeville Agency
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503 BLACKSTONE BLDG., PITTSBURGH, PA.
High Class Standard Acts for Picture Theatres
Orchestras, Big Revues, Comedy Flash Revues Outstanding in Merit
BREAK YOUR JUMP
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# PANTAGES BACK TO ACTS WITH FOX FILMS

Minneapolis, Feb. 7.

Having played the last of its United Artists' pictures last week, Pantages theatre here will return to a permanent policy of six acts and a feature film. It will continue to devote most of its newspaper and other advertising to exploitation of its picture attractions except when it has some outstanding vaudeville "name," according to Manager E. C. Bostick.

Pantages uses most of the Fox product. Its ads are given over almost entirely to the picture with none of the acts mentioned. One line in fairly large type states there are "six vaudeville acts."

In conjunction with "The Dove" (U. A.) last week, and the other United Artists' offering which preceded it, Pantages used only a 30-minute stage revue, produced in each instance by Mr. Bostick and employing some of the acts booked for the house that week.

Practically every one of the United Artists pictures jumped the Pantages average business 50 per cent. and more. Because of the stiff terms imposed by United Artists, it is doubted here if the house made a large profit. F. & R. now have the United Artists' pictures again.


? BEN BARTON ?

AND HIS

ORCHESTRA

PLAYING

Keith-Albee-Orpheum

Direction WILLIAM JACOBS

Musicians played the good old songs because the customers always enjoyed them. Comedians tell the good old jokes for the same identical reason.

WHO SAYS SO?

? BEN BARTON ?


## ILL AND INJURED

Uda Waldrop, San Francisco organist and composer, went to Mary's Help Hospital to recover from slight injuries and shock sustained when an auto struck her and a fellow club member while crossing Bush street. His injuries are not serious. Waldrop is well known in San Francisco and coast musical circles.

Charles Modini Wood, pioneer opera impresario and singer on the Coast, is seriously ill of inflammatory rheumatism at his home in Los Angeles. He is 72.

Edna Archer Crawford (with San Antonio Siamese Twins) to St. Barnabas hospital, Newark, N. J., for appendicitis operation. Reported recovering.

Wells Hawks, now at 330 W. 88th street, slowly improving.

J. Maxwell Joice, in a hospital, New York, with a broken leg and internal injuries received in an auto accident, is now in the recuperating home for St. Luke's, Westchester Co., N. Y.

Robert F. Hunter (Hunter stock) is ill in St. Joseph's Infirmary, East Parkway, St. Louis.

Harry S. Alward, vet circus p. a., confined to the Pan-American Hospital, E. 90th street, New York.

Mrs. Richard Spier, wife of the manager, underwent an operation for appendicitis at St. Francis Hospital, San Francisco, Jan. 31. Recovery is expected.

Chris Pender, manager, Billy Arnold's Revue, recovering from injuries received when hit by a taxicab Jan. 24.

Wife of Joe Darcy is recovering from a severe illness.

George Johnson, executive of Mid-City Park, between Albany and Troy, recovering from a serious illness.

William Gaxton, in "Connecticut Yankee" at the Vanderbilt, underwent an operation on the throat Friday after the performance, and was able to play the Saturday matinee.

Ida Brown, badly injured in Chicago when a trolley and auto truck collided, is slowly recovering.

Leo Rosenblatt, son of the cantor and his business manager, entered the Mt. Morris hospital, New York, Feb. 6, to undergo an operation for appendicitis.

The wife of Edward Farrell, treasurer of Wallack's, was operated on for appendicitis at the Murray Hill sanitarium, New York, last week. Mrs. Farrell is employed in the Bascom ticket office in the hotel Commodore.

Marcia White, injured in a taxi accident in Harlem some months ago, has returned to New York from Chicago where she was under treatment by a plastic surgeon for facial injury incurred in the smash-up. She is hostess at Benny Davis' 54th street club.


"Sure Fire. Can't Go Wrong, Boys." —VARIETY.

FRANK

MITCHELL

and

JACK

DURANT

A Positive Hit with

"HIT THE DECK"

NOW MAJESTIC, LOS ANGELES


## Shoolman Deal Cold; Coterie Is Hopeless

Boston, Feb. 7.

Members of the Max Shoolman coterie, who subscribed to the deposit fund of $400,000 through which Shoolman obtained an option for the purchase of the Poli circuit for $22,500,000, admit the deal is cold.

The 12 subscribers apparently have accepted their losses, with another $40,000 to be added as brokerage fee, from accounts.

Some of those subscribing were business associates and others relatives of Shoolman.

Despite any willingness, it is claimed, of Poli granting another extension of the option, first expiring Jan. 3 and renewed until Feb. 1, the Shoolman crowd seems to have given up hope of putting through their speculative deal.

Hartford, Feb. 7.

There has been no break in the relations between the parties in the Poli-Shoolman deal and, despite the lapsed option which expired Feb. 1, the latter can buy the theatres, according to Charles M. Thayer, attorney representing S. Z. Poli interests in the transaction.

When asked what had prevented Mr. Shoolman from taking up his option Mr. Thayer said that he knew of no reason.

Lois M. Sagal, general manager of the Poli Circuit, in New Haven, repeated the information given by Mr. Thayer and added that Shoolman could still buy the circuit, saying: "All he has to do is pay over the money."

Nathan Nirestein, real estate dealer, of Springfield, the broker in the transaction, spent two days in Boston conferring with Shoolman. He announced later that negotiations were still under way, and it looked "as though the sale would not go through." He further added that "no one realized the tremendous amount of work necessitated by the massive sale." He gave as one of the excuses for the delay the "countless documents which must first be investigated and prepared."

No one would state whether or not Shoolman had forefeited his $400,000 deposit as an option on the deal.

That deposit was placed in escrow in a Boston bank, with the provision that Poli would have to furnish clear titles for all of his properties or there could be no default claimed nor the deposit forfeited. This raises a point, it is contended, since Shoolman did not make a formal tender of the remainder of the purchase price by the expiration date of either option.

Whether it will be followed by a legal action to secure the money by Poli or Shoolman is not reported, pending the possibility through Poli's willingness of Shoolman getting his buy through.

## NEW ACTS

Bill McCarver and A. R. (Racehorse) Williams, 2-act.

Harry M. Perry and Jack King.

Haggerty and McManus, 2-act.

Cornish and Green, formerly Carter and Cornish.

Gene Tennyson and Co., returned from Europe.

Mannings and Walsh, formerly Manning and Hall.

Ota Gygi in act-production.

Herman Levine in "Tid Bits of 1928" with 12 people.

## INCORPORATIONS

NEW YORK

**Sanders-Weiss, Inc.**, New York, musical compositions, stationery. $10,000. George H. Sanders, Irving Weiss, Arthur H. Keller. Filed by Charles Rothenberg, 22 Court street, Brooklyn.

**B. E. G. Amusement Corporation**, Brooklyn, motion pictures, $5,000. Kitty Taback, Ruth B. Hotchkiss, Mollie Reich. Filed by Isadore P. Eisenberg, 22 Court street, Brooklyn.

**Palace Theatrical Transfer Co., Inc.**, Manhattan, general trucking, $10,000. Philip St. Leon, Stella St. Leon, Tony Parker. Filed by Maurice W. Monheimer, 175 Fifth avenue, New York.

**J. R. Realty Corporation**, Utica, theatrical business, 600 shares—100 shares preferred, $100 par value, and 500 shares common stock, no par value. Edward M. Brown, Mary R. Jones, Hobert L. Morris. Filed by Edward M. Brown, National Bank Building, Utica.

**Rohman, Cohen & Frazee, Inc.**, Manhattan, theatrical enterprises, 400 shares—200 shares preferred, $100 par value, and 200 shares common stock, no par value. Richard Rohman, Mary Frazee, Martha Frazee. Filed by Rohman, Cohen & Frazee, Room 1006, 1650 Broadway, New York.

**Vanalsy Productions, Inc.**, New York, theatrical enterprises, 550 shares, no par value. Henry Woog, Estelle Ismack, Morris Katz. Filed by Henry Woog, 150 Broadway, Manhattan.

**Johnson & Lowenstein Theatrical Enterprises, Inc.**, New York, sell tickets, theatrical business, business of warehousemen, $10,000. Harry Sasks Hechheimer, J. Gibson Fruin, Philip Jacobson. Filed by Harry Saks Hechheimer, 1540 Broadway, New York.

**Avalon Amusement Enterprise Corporation**, New York, theatrical enterprises, moving pictures, $1,000. Sarah Lutchen, Joseph Nebers, Joseph Schwartz. Filed by Irving H. Tanenbaum, 116 Nassau street, New York.

**J. Henry Lee Corporation**, New York, motion picture productions, $5,000. J. Henry Lee, Margaret Klein, J. Henry Jenkins. Filed by O'Grady & Moynahan, 261 Broadway, New York.

**Beacon Attractions, Inc.**, New York, moving pictures, musical productions, $20,000. Jacob I. Rothstein, Isadore Unger, Charles L. Kahn. Filed by Charles L. Kahn, 67 West 44th street, New York.

**"The Behavior of Mrs. Crane," Inc.**, New York, vaudeville acts, musical comedies, general theatrical, moving pictures, 500 shares—250 shares preferred, $100 par value, 250 shares common stock, no par value. Eugene W. Parsons, Walter O. Lindsey, Harry Segall. Filed by J. W. Fuller Thompson, 336 Madison avenue, Manhattan.

**Adirondack Fair Association, Inc.**, town of St. Armond, Essex county, race track, $25,000. James La Tour, U. G. Cane, William H. Voshberg. Filed by Francis Barry Cantwell, Saranac Lake, New York.

## SILBER'S PARK PLAZA

Chain Vaudeville Agency, subsidiary booking unit for Universal houses, has dropped bookings of the Park Plaza, Bronx, New York, with Arthur Silber, Pantages agent, taking it over.

Sam Greenberg is owner of the Park Plaza.

## JOHNNY COLLINS' AGENCY

After several months association with the Alf T. Wilton agency, Johnny Collins has opened an independent agency of his own.

Collins plans to book with the Loew offices.


TINSEL

METAL CLOTH

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# INDIE BOOKERS MAY NOW GET TOGETHER

Possibility of the organization of independent vaude bookers is in the air again. This latest attempt is seemingly more probable.

The latest move is prompted by the inability of most agents to collect commissions from houses on their books and with the idea at this time a reciprocal agreement among the better class of independents that one will not accept a "dumped off" house from another.

A meeting was called for the latter part of last week.

Remittances to bookers have been notoriously bad this season, they say, and with seeming slim chance of collecting the outstanding moneys due.

Several previous attempts have been made to whip the independents in line for organization, but all flopped. Now that most are feeling it from a money angle the chance seems better.

## Vivian Breaks Troth

Los Angeles, Feb. 7.

Vivian Duncan's engagement to Nils Asther, film actor, is off. Miss Duncan admits a parting of the ways, due to the pair having drifted away from each other.

They are still friends, however, says Miss Duncan, who with Rosetta is playing vaudeville out here at present.


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## UNITED ARTISTS
### (DETROIT)

Detroit, Feb. 5.

While important on the surface as a new and modern theatre, this latest link in the U. A. chain seems most notable as a medium for an attempt to sell straight pictures on a level with and against picture playing nearby with high-powered stage shows.

Nothing new to Detroit in straight pictures, of course, but straight pictures as presented in the class atmosphere of the United Artists, and at an admission scale equaling those of attraction-playing theatres are new angles to this town, here for the first time with the U. A.'s advent this week.

With that in mind, clocking the progress of the new house should prove an interesting pastime to the film showmen of Detroit.

The U. A. theatre is on Bagley avenue and seats 2,000. An 18-story office building is in accompaniment.

The operators have a long term lease on the house proper, and no doubt are in close harmony with the Stormfeltz-Lovely Co., bag-holders of most of the sod on Bagley. It is proudly related hereabouts how, two short years ago, Bagley was a broken-down side street—until Stormfeltz-Lovely, heavy money combination, started to think and work. When speaking of developments on the avenue they now speak of units. The Michigan theatre and building is unit one, Detroit-Leland hotel, unit two; United Artists, unit three, etc.

Physically, the United Artists is beautiful. Its structural idea might be Persian, Grecian or Indian. Or it might be all combined, with several other international flavors added. There have been so many beautiful new theatres of late, and all so hauntingly similar in appearance.

The new house was opened colorfully by Dr. Hugo Riesenfeld. Lots of high hats, plenty of low gowns and the best in town. Strictly invitational and ultra-formal.

Exploitation of the opening precedated considerably immediately after the walk-out of Nellie Revell, p. a., but the lady space grabber's efforts resulted in enough to cover the following lack of publicity. This early campaigning and the glamor of the new house helped to stand 'em up throughout the opening day.

The initial program supporting and leading up to the feature, "Sadie Thompson" (U.A.), exhibited a shrewd sense of the selection of classy, subdued secondary entertainment, and clicked in the manner intended. Even if tough on those who had witnessed the Chicago, U. A., opening, which was exact in every detail.

"Overture Populaire," symphonic arrangement of a pop song, by the 20-piece pit orchestra, broke the ice. Dr. Riesenfeld conducted opening night. Fred Stahlberg will be the regular director. Besides conducting in his excellent style, the Doctor made a speech and called attention to a telegraph operator behind the foots, awaiting a signal from Hollywood, where Gloria Swanson would push a button to open the United Artists curtain, even if Gloria was then in Palm Beach. Whether Miss Swanson pushed or not, from either place, the curtain parted. Ditto in Chicago, only Norma Talmadge was then on the other end and in Hollywood.

Followed the first occupant of the United Artists screen, short film entitled "Bridges—The World Over," and including some comely shots of various types of spans. Windup with a title about no bridge like our own bridge after all, and a flash of Detroit's favorite. In Chicago they used the Michigan boulevard span. A nicely cut and photographed short, and perfect for civic priders, though out for bridgeless towns.

News reel anemic, with stale Pathe stuff forming the body. "The Maestro," Max Fleischer cartoon short, having a pup conduct the house orchestra, led right into the feature.

"Sadie" proved infinitely better here as an opener than "The Dove" did in Chi. Swanson picture looks good for two or three weeks, and if followed by pictures of equal value the house may pace its program changes on a three-week plan, if finding sufficient followers of straight films.

No mention of "Sadie's" source of adaptation from "Rain." That alone was creative of added interest. First day's audiences replete with women seeking hot stuff. Reaction to the picture as whole rather favorable, with a comeback in Detroit predicted for Gloria Swanson on the strength of it.

Charley Hammerslaugh, formerly with Orpheum and Publix, will manage the house.

## PARAMOUNT
### (NEW YORK)

New York, Feb. 6.

Colleen Moore and Sophie Tucker will have to fight it out for the complete capacity from 7:20 until the last show Monday evening at the Paramount. With the chances favoring the film girl, since she is known in the New York film palaces and Soph is not.

But Soph will be if she sticks around with some of the songs and some of the talk she is doing this week. Her bluest remark was, "If they can make better men, I'll make them," and again, to a man at a phone behind a scrim: "You always want me for the worst," with some stuff added to make it worse.

But even if Soph didn't whamm them, she made both women and men laugh at the talk or lyrics, but mostly the women. A Spanish travesty to the "Marcheeta" melody was too slow for its spot. Soph's finishing number when conducting the stage band and asking the audience to applaud if they want "us" to stick, as their applause decided, got right back to the Gus Sun time and that of over 10 years ago. It was a surprise from Soph! And the house didn't fall. So picture house audiences are too new in more than one thing. Her honors were "Salt of My Tears," "Bologna" and "Tall, Dark and Handsome." In the latter "hell" occurs in the final line. The begging-applause number is called "What Do You Say?"

Soph has something else, too, to think about for the picture houses. It's her son, Bert Tucker, who dances neatly and talks well enough to introduce his mother. But there's a doubt if an audience wants to know that Sophie Tucker has a grown-up son, and even if they don't care, the son should not be his mother's advance agent on the same stage; rather a surprise, following her. But that's up to Soph.

Mother and son did one number together, bringing out as the noticeable part that Bert is nearly as tall as Soph, with everyone around asking another, "How old is she?" Singers of hot stuff should look it and not be chilled by a grown-up child alongside.

The Tucker turn, staged by Jack Partington and with Lou Kosloff as m. c., but without interrupting, and also taking in the 6 English Tivoli Girls, ran 21 minutes.

The Tivoli girls got as much as anything on the bill, other than Miss Moore's picture, "Her Wild Oat," a crackerjack comedy film, full length. The six young women looked very good in their Ella Shields evening clothes (men's) and their Tiller steps, with an unusually pretty step exit movement.

Another stager, Paul Oscard, took care of the "production overture," that had two scenes to house orchestra's "Chopin Melodies." One was an operatic oval set effect, with Leonora Corl, soprano; Herman Saleski, violinist, and Carl Schuetze on the harp. It was touched off briefly and briskly by a flash posed ensemble to the rear, made striking by the lighting and the flashing glance given of it.

Jesse Crawford was alone at the organ, with Mrs. Crawford absent. Mr. Crawford went through a light rep, using slides mostly, and concluding with a special lyric to music telling how glad he is to get back to Broadway. The Loop had better not hear that lyric, because it says Jesse claims Broadway is the best ever—that it made him and he is going to stick to it.

Paramount News held a Paramount view at either end, with M-G-M's in between and but one outsider, Fox. Other than Fox, Paramount's reel was exactly the same in running and scenes, including any cuts, if made, that Loew's New York held last Saturday, two days before tonight (Monday). Merely indicative of the news reel running as set until another comes in. The Fall River fire was in both, also the "Saratoga" scenes.

A Pathe tinted water scenic, short, the same, minus the tint, but not nearly as good as "Have a Drink," another short that opened with "The Last Command" at the Rialto and may be still playing there on the run.

The Tucker interlude was labeled "Welcome, Sophie."

For real laughs, the Moore picture furnished everything.

A word for the Paramount—it grows more atmospheric in the warm way the longer it is running, and its staff has never lost a motion in gentility or attention.

## METROPOLITAN
### (BOSTON)

Boston, Feb. 3.

This Publix house has switched over to a policy of opening its weekly show on Fridays, change being due to the routing of hits which open in New Haven and then jump here for a Friday to Friday week.

First unit under the new plan was Jack Partington's "Steps and Steppers," a real dancing outfit already in fair shape. Glenn and Jenkins are carrying the unit with their vaudeville routine, supported by a male dancer who does the syncopated shoe-shine bit in sure fire hand. The support comprises Ilomay Bailey, prima donna; Charles Huey with a whistling novelty that went over surprisingly well, and Bud and Buddie in a clean routine of straight hoofing. Six girls and six boys, all able to do stunt dancing, are featured, winding up with a well staged ensemble in which they dance up and down a flight of stairs. Staging and lighting hints of economy although a cyc transformation is used and the staircase is a bit of flash construction behind scrim during a short blackout for a feature bit. Seems okay but lacks a punch.

Gene Rodemich, as m.c., was at his worst, even the femmes failing to flutter for him Friday night. The band worked well, being too engrossed with the new score to engage in their too-frequent asides and grins at some of the dapper little director's capers. Rodemich pranced around more than usual and in one bit worked without the spot. It may have been the light that failed and it may have been a compassionate operator. Rodemich worked up his old specialty of having the prima sing him into ecstatic goose-pimples and nervous frenzy but it did not register as Fahrenheit as hitherto, probably because of the aforesaid hitherto.

"The Last Command" (Par.) was the film and what a draw opening night. Both shows were turnaways. Balance of film fodder comprised a newsreel in which Paramount was given a hand for showing both airplane and close-up night shots of the fire in Fall River.

Arthur Martell at the organ used the comedy Ford song and once again proved that he can put over anything from a publisher's plug to a classic. Martell is unquestionably able to boast of the biggest organ following in New England. It is the combination of his broadcasts of real music, combined with popular music and his pit renditions of hoke and song plugs that have turned the trick.

*Libbey.*

## LOEW'S MIDLAND
### (KANSAS CITY)

Kansas City, Feb. 3.

From the overture, "1812," to the flash finish, mirth and color in abundance. "Gentlemen Prefer Blondes" (Par) was the picture.

The Midlanders, under direction of Carbonara, have gone in for heavier music, and the overture was heavily applauded. A Short M-G news followed and then Art Hayes, at his organ, and "The One-Man Show," followed.

The opening by the stage band brought the Rockets on in long skirts and sailor hats of the early 90s. These were quickly shed for the abbreviated skirts of the modern dancing girl. A team of harmonica players were next, and got over a couple of pops in nice shape. Another dance ditty was the band's feature. One of the prettiest production numbers seen on a local picture house stage followed.

This was led by Jack Sidney, who offered a new bluebird number. Stage was draped in light blue, the singer under a blue spot. After the first chorus the back drapes parted, showing four huge bird cages with two Rocket girls in each. When the cages were lifted the girls gave a neat bit of toe dancing.

The Rooneys—Pat, Marion and young Pat—received a nice reception, and didn't disappoint. The Rockets were on for another dance, which brought the Rooneys out to assist in the finish.

This is the last of the home-made shows for the house. Loew-Publix units start Feb. 4, "Listening In" being the first.

*Hughes.*

## STATE
### (MINNEAPOLIS)

Minneapolis, Feb. 1.

State's first stage band presentation in a number of weeks, "Jazz Pirates," met with the same poor box office response as the succession of similar shows in November and December. It was quite elaborate and afforded a fair flash. It also provided a considerable amount of first-rate entertainment. But it lacked an outstanding personality in the master of ceremony role. This deficiency apparently proved its undoing as a patronage puller.

A pirate ship provided a good setting for the revue. Members of the pit orchestra, in pirate garb, occupied the customary center elevated platform, and Fred Heiseke, house orchestra conductor, stepped forth as m. c. Heiseke is a good conductor, but the m. c. thing is outside his line.

Nine bare-limbed girls, the young and pretty State ballet, in abbreviated male buccaneer regalia, were on first for a neat bit of stepping. Then John Williams, house ballet master, and Beulah Gleason, also a State ballet member, for one of those classical dance numbers. The flying leaps were well done. Fox and Mack followed with comedy songs and patter, and scored a fun hit, their songs, including a travesty on grand opera, being particularly good. After this the girls were on again as pirate captives and did another corking dance with their ankles chained together. In their varied scarfs they presented a colorful appearance.

Stage band next had its inning, giving special arrangements with the pianist singing a chorus and a cornetist soloing. Effective. This preceded an old fiddlers' contest. Three of the vets, ranging in age from 70 to 78, came on and won considerable applause. Featured in the billing, the Wise Trio, novel eccentrics, went over big with their balancing, foot juggling, acrobatics and dancing. For one of their sensational stunts they had a member standing on his head on the top rung of a ladder balanced on the feet of another who was playing a violin. One of the trio showed fair comedic ability. Helen Snyder, house ballet girl, led the other girls through a Zulu song and dance number in which the scantiest of costumes and green wigs were worn. This paved the way for the finale.

Because of the stage show's length the balance of the program was somewhat curtailed. The feature, "Gay Defender" (Par.), did not land heavily. International News had some interesting shots. Then a pleasing organ novelty, "Auf Wiedersehn," by Eddie Dundstedter, with the words flashed on the screen and a personable young couple, local boy and girl, breaking in, doing the chorus with good voices. Vitaphone trailer for "The Jazz Singer," an underlined attraction, ran to considerable length, but proved interesting with views of film celebrities attending the New York premiere.

Corking show for 60 cents, but failed to attract in the face of stiff opposition.

## UPTOWN
### (TORONTO)

Toronto, Feb. 4.

One of the smartest bits of stage illusion ever attempted in any Canadian picture house is "Rain," to the credit of Jack Arthur, in conjunction with "Beau Sabreur." Opened to a full house that came to see the picture and went away to talk about the stage number.

A dozen Florence Rogge dancing girls get it under way in some snappy hoofing that is part highland fling and part military drill. Five minutes of action before screen folds to show a terrific rainstorm. Costumes for first abbreviated pale yellow with apple green trim and gold trailers.

During storm scene band gets in some effective work, with the girls coming back in vari-colored slickers and sou'westers and handing them a black bottom in the midst of the lightning flashes.

Charlie Auld, banjoist in the pit, gives a vocal refrain on "Rain" with orchestra accompaniment and curtain opens on a rustic farm scene, with Thelma Bateman and Richard Alexander on a rail fence. They do a duet on "April Showers" with immediate calls for an umbrella when real rain comes down and engulfs them. First time real water ever poured over a Toronto stage and it went over big. Special drains put in at no tremendous cost. On the second chorus the "rainbow soon coming" words have the dancing girls draped over the cut-out in rainbow shape and wearing costumes of all colors except black.

The amusement world has heard little of Thelma Bateman, but she is a "name" in these parts, due to frequent encouragement by Jack Arthur, both at this and other houses. A better than average soprano, the girl pays strict attention to direction.

Band made a hit with selections from "A Connecticut Yankee," with solo efforts taken on by some of the boys. This musical number has been looked on for months as the tid-bit of the evening, being overshadowed by the stage show on this occasion.

Ten minutes of Fox and Pathe news, both showing shots of the opening of Parliament at Ottawa and the visit of President Cosgrave of the Irish Free State. The M-G short "Dames Shall Never Meet" was also spotted. Opening biz excellent. Looks like good week.

*Sinclair.*

## ROXY
### (NEW YORK)

New York, Feb. 4.

Quiet show in the big house this week, with not much of a punch anywhere in the running. A plug for a new popular song had a little production around it and passed for what it was, a filler, while "Fantasy Viennese" was the main presentation item used as a prolog to "Love Me and the World Is Mine" (U). The outstanding current stage impression is the lighting.

Frederick Fradkin, violinist, was included in the prolog backed by a male quartet of fiddlers who did one number. Fradkin personally accompanied one dance by Gambrelli in "two" which took place behind a scrim with side spots picking out the danseuse in steel blue and violinist in red, the entire house being darkened.

Five violinists were also bathed in red from a single side.

Most of the 17-minute interlude took place in a completely darkened house, the opening allowing a soprano to turn loose an aria high up and mid-stage picked out by an overhead white spot. As the only light in the theatre, other than the exit and floor aisle glows, it had to get attention.

Finale flash was terraced stairways, also behind a scrim, which counted around 90 people on the stage at the conclusion and ended with the tenor singing the late Ernie Ball's famed song. Meanwhile, the scrim had gone up and then come down to catch the picture's title. No need for the scrim after the drapes parted to reveal the full stage set, the gauze making the haze too deep inasmuch as the scene was lighted in blue. Hard on the eyes and smothering values. Gamby and Daks teamed in this scene for a neat bit, it's one of Gamby's good weeks, and ballet and Roxyettes were sprinkled across the apron to effect.

"Southern Rhapsody" made a corking overture well rendered and got plenty following the crossed melodies of "Dixie" and "Swanee River" as a climax. This big orchestra, around 85 men in the pit for Saturday's 1:30 show, is constantly improving. Not so the Roxyettes, who were ragged in their routine for the five-minute pop tune plug. This was before black plush with the 16 girls entirely lighted in white, heavy from the wings, for their short trunks and stockings of similar color plus gold fan-shaped headdresses representing the sun. Number was introduced by tenor and soprano placed in opposite side boxes unused for patronage.

Previous to this the Kentucky Jubilee Choir, holding over from the previous week, had a full stage night wharf setting, turning loose a spiritual and "Deep River." They also swelled the chorus for Less Reis on a popular air while the Trainor boys' fast hoofing pepped up the applause. Scene was under blue floods, principals being picked out by not too brilliant white spots. Ran 10 minutes.

Three organists at the house, so whoever played the feature had nothing much more to do than stick to the theme song of the same name.

When the newsreel lets down here it's the tip-off that the camera boys haven't had much to shoot at. The 12-minute magazine showed the Fall River fire as the highlight and a couple of feature subjects filling for news. Movietone was thrice represented, the talking newsreel now using its own orchestral accompaniment while introducing each item, evidently to cover up the mechanical noises during the titles. An Afghan king's arrival in Paris, night airmail take-off and cops pistoling chalk sticks out of the hands and ears of some hardy soul filled the Movietone quota. The only regular services represented were Paramount (3), Kinograms and Pathe once.

No shorts in the de luxe show.

*Sid.*

## NORSHORE
### (CHICAGO)

Chicago, Jan. 30.

N. T. G. talking. Always talking.

We remember a couple of years ago we were helping Paul Ash start the Paul Ash policy. We predicted it would catch on in this column, but unfortunately it caught on the stage. So we sighted and opened another Loew theatre.

Anyway, while we watched the show at McVicker's we saw a little blond chap dejectedly tooting a saxophone. He was a likeable little chap, sending his dough home to his mother and never mixing with the gay Wabash Ave. crowd. So after the show we spoke to him.

"We are N. T. G.," we predicted.

"We are "OKMNX," he replied, "and if B. B. B. were here we'd be a plate of alphabet soup."

Things have happened since then. Al Kvale, the little blond chap, remained in Paul Ash's orchestra when it moved to the Oriental. He got more and more solo spots, tooting his little saxophone to hails and cheers from the youngsters. When Paul was absent Al took over the directing and developed into something like a comedian. Then, a few months ago, Balaban & Katz gave him his own stage band and put him in the Norshore theatre.

We were right. Playing to more adult customers, Kvale developed a better sense of humor. He acquired a new following. He's okay.

When the velvets parted we saw 12 girls looking at a large billboard. Then Kvale comes out and sings a song telling about his earlier days at McVicker's and the Oriental. He can't sing so well, but neither can Beatrice Lillie. Incidentally, we remember when Beatrice Little was in the floor show at the Parody Club, dancing for $18 per week. She wasn't getting over because she had on too many clothes, so we told her she should peel off some of 'em. Later she married a fellow named Peel. That's terrible.

George Riley smokes cigars and talks falsetto. His good showmanship squares it. He told a couple of gags we first printed in this column.

Gay Nell was done right by when she knocked off some taps in a hardly noticeable costume. Her stuff is modern and good for this type of show business. If Gay didn't spend her earlier days saying no to rich men and wearing cotton clothes we'll never mention her again.

Kvale demonstrated his comic ability in working a "now and then" number, the same one we used to open the Loew Circuit. He's pretty good, too. In a too-small hat and coat, Kvale went through an old-fashioned song and dance routine with six chorines in bustle skirts. Riley led six modern gals in shorts through a jazz routine for contrast. The idea was presented well and proved the best item in the program.

Zeck and Stewart, working the old Sweeney and Stewart act, make a good comedy turn for picture

houses. In loose clothes and wild make-up they clown through a singing and gagging routine with plenty of hits. Tommy Wonder, a kidlet we didn't discover, was a show-stopping specialty with a swift line of acrobatic dancing. For a snappy finish he comes on with a dummy gal strapped to him and works a comedy ballroom routine. We predict that this kid will catch on in this column, even if he's too young to be original.

Riley took a regular spot with some more of our gags, and then got serious for a song in natural voice. Usually he works with Helene Heller, who sings, but here he appeared as a single. Either way, the act is reliable feature stuff for picture houses. We remember when Riley was in the chorus at the Silver Slipper dancing for $10 a week. Or maybe that was Patricola or Soph. Whoever it was, we remember we predicted there would be a better day.

For a finale the Gould ballet danced an interpretation of "Rhapsodie in Blue," not an important bit as presented here but sufficiently strong to close the program. We did the same thing at the opening of Loew's Isis and killed 'em. We had to do it because they almost killed us.

Chauncey Haines, organist, used the "now and then" idea for his solo, first playing some old-time numbers with antique illustrated slides and using a funny-looking gent for discordant vocalizing. Then he went through a few modern pop numbers, asking the customers to sing and prove to themselves how much better present songs are. The solo was liked

We remember when Haines was dancing in Roseland for $1.50 a week. One night he fell and broke his leg but we mended it with a cover charge, only to have him turn on us and start taking organ lessons. There should be a law.

"Spotlight" was the feature picture. Patronage good, especially considering the house adjoins the city limits.

We remember when the city limits were in the Palais D'Or, doing a sister act for $10 a week . . .

N. T. G. signing off. *Loop.*

## FOX
### (WASHINGTON, D. C.)

Washington, Feb. 3.

Jack Stebbins, doubling front and back as managing director and producer of the stage presentations respectively, is currently doing an opera vs. jazz idea and well. Too long, maybe, but, as the town is accustomed to much show for little money, fitting in with the general trend.

For the opera side Stebbins has a big symphony in the pit, a group of fairly good opera singers and a good ballet. For jazz: Wells and Brady, an imported trick drummer in the pit, a couple of girl steppers, three feminine harmonizers and again the big symphony.

All of which hinged around one rather youthful chap who was one minute in the classics and next in the jazzical material. That was Leon Brusiloff, director, who went in today as first conductor, succeeding Adolphe Kornspan. Brusiloff came to the Fox from the small and antiquated Columbia down the street, with 10 men constituting his orchestra. He handled the big assignment like the veteran in experience that he is and back of that was youth and the consequent flash.

If the show held nothing else, there was compensation there to cover the ante at the gate. But that wasn't all, for Wells and Brady got across, too, and how! Another highlight was young Manny King, a local boy soprano, riding up from the "depths" on top the organ, doing a ballad number accompanied by Alexander Taylor at the manual. This brought much applause.

The imported trick drummer, Jess Altmiller, went over big, while the returns to the harmony singing of the three Abbey girls was worth while. Plenty of others there also at various interludes.

Show also marked the introduction of an unseen master of ceremonies via loud speaker. Novelty and pleased.

All together the show was excellent in contrast to carry out the idea and though, as stated, too long, the running time can, and undoubtedly will, be curtailed to hit just the right happy medium.

Scenically perfect—lighting likewise. Movietone unusually interesting.

"Old San Francisco" (Fox) feature. *Meakin.*

## WISCONSIN
### (MILWAUKEE)

Milwaukee, Feb. 4.

Eddie Wesifeldt, guide of the Wisconsin stage shows, turned in another knockout with "Rhapsody in Blue." For a perfect hour's entertainment this stage presentation is unsurpassed. Combined with "The Noose" (F.N.) rounded out a banner program.

Opening with a newsreel, the show gradually speeds up to a motion picture introduction of the stage show. Pictures show Dave Schooler, m. of c. who has been on a two weeks' vacation in New York, climbing into a plane at Curtiss field. Air shots of Broadway and a race with a train "Milwaukee bound" furnish the highlights of the reel until the punch, when it shows the alleged Schooler climb from the cockpit and drop into the air, his parachute fully opened. Screen draws away showing the Eight Abbott dancers and band on stage looking toward the fly gallery. Schooler, small parachute in hand, drops down from the flies and the fun starts.

Against a stage set in deep blue, huge bunches of grapes against a lighter blue background, Schooler introduces the Loomis Twins. These kids sing a couple of numbers and give way to the orchestra. Buddy Doyle, blackface comedian, kids a bit and sings the new Ford song. Fair reception, but not too hot.

Clever staging shows itself in a silhouette number. Back screen pulls away to a scrim in light blue lights and the Abbot dancers do a toe dance minuet. Band gets a good play in this number, with Billy Meyers again stpeping in for a chorus. LaMarr Brothers, burlesque Apache dance, with a wrestling travesty and strong arm stuff also thrown in, get plenty of laughs.

Boyd Center is the show stopper. This lad plays a mean sax and knows how to sell his stuff.

Schooler, himself, rings down the curtain by playing "Rhapsody in Blue" on the concert grand with the aid of the orchestra, directed by Glenn Welty, music arranger for the theatre. Billy Meyers slips in a chorus and Schooler's ivory tickling gets a tremendous reception as the screen drops into place for the Barthelmess picture. A two-hour show with no padding. *Israel.*

## RIVOLI
### (BALTIMORE)

Baltimore, Feb. 3.

Frank Price, manager, conceived the idea of presenting a Victor Herbert birthday memorial program. Orchestra was augmented to 35 pieces, under direction of Felice Iula, with Raymond Rouleau, concert master.

Program opened with "March of the Toys," from "Babes in Toyland," with scrim curtain dropped in one. Following this Rouleau played "My Dream Girl" as a violin solo from the pit. Act proper started with a Herbert medley played by orchestra and sung by vocalists behind scrim. A second scrim, painted with rose effect, served as a back drop. Lights dim on back scrim, up on front. Iula then rendered "Absinthe Frappe," from "Nordland," stage dark as white spot in flies picked out the artist.

Next number sung by mixed team working before a screen under the same light effect, duo being in spot. They sang "Because You're You," from "Red Mill." Soprano, in baby spot, then rendered "When You're Away," from "Only Girl," also working in front of screen, this one on opposite side of stage. Orchestra did "I Can't Do This Sum" ("Toyland") and no voices for this one. Next a tenor solo in spot before screen, "Falling in Love With Someone" ("Naughty Marietta"). A baritone, also before a screen, offered "Gypsy Love Song" in a red spot. "Kiss Me Again," by soprano, in same manner. Act closed with entire ensemble in full light on full stage rendering "Italian Street Song." Characters in costume.

Iula worked under Herbert when the late composer filled several engagements as guest conductor in this theatre. Iula rearranged all numbers used in tempo employed by Herbert. Act scored at every performance, stopping the show repeatedly.

One of the outstanding musical features ever staged in a local picture house.

## MELBA
### (DALLAS)

Dallas, Tex., Feb. 3.

Continuing its special film policy, Publix's recently reopened Melba has Chaplin's "Circus," making the house the leading attraction on Elm street with the heaviest gross.

J. O. Cherry has held it over for three days with a capacity house for each performance of the four-a-day.

Overture program, although atmospheric in intentions, misses its aims by considerable. Director Kleinert conducted his orchestra through a series of excerpts from operas and entitled it "Memories of the Metropolitan." It made only deeper in contrast the comedy film, a Technicolor short, "The Lady of Victories."

Julia Dawn, at the organ, did "Souvenirs," ending in song accompanied by the full orchestra. Although not so bad as a songbird, she did not leave much impression at the manuals. Thus far Miss Dawn has failed to excite the town, although she was brought here from the Kirby in Houston as a drawing card.

No overture for the picture, although it is the policy of the house to employ overtures for all pictures, using local talent. Kleinert is steadily increasing his popularity, sticking to straight classical and operatic music. However, the pictures still remain as the Melba's sole drawing card. *Donal.*

# VAUDEVILLE REVIEWS

## LOEW'S
### (Yonkers)

Yonkers, N. Y., Feb. 2.

Smart showmanship invaded Yonkers last (Thursday) night with the opening of the new Loew house here. A 3,000 seater of the modern type, built in the best residential section of the town with its pick of Paramount, Metro-Goldwyn-Mayer, United Artists and First National pictures and Loew's vaudeville, it spells heartaches, and bank-aches for the Proctor house in the older part of Yonkers. It operates at a 50c. top in comparison to 75c. at Proctor's.

N. T. G., (Nils T. Granlund), radio announcer for Station WHN, topped all the stars for laughs as master of ceremonies. N. T. G. handled this opening all by himself and he made fun. It's a habit with him as the official Loew operator.

The celebs, real and would-be, threw a slight damper over the proceedings toward the end of the evening. Most of them flopped. The little girls from the night clubs, unknown to picture house and vaude audiences, delivered in fine style.

Among those announced was Priscilla Dean, who bashfully wended her way to the stage from a seat in the first row in a fur wrap of glaring white. "In person for the first time in the east," announced N. T. G., while Miss Dean gracefully bowed in response to the plaudits of the admiring multitude.

Another was "a man who has brought laughter and happiness into every corner of the earth via the screen," according to Granlund, turned out to be Roscoe (Fatty) Arbuckle. Roscoe got a big welcome.

Clara Kimball Young, another luminary who followed later, implied that the audience was a great, big, dear, good-hearted congregation for giving Roscoe the glad hand on his return to the stage. And she hoped that they would give her a similar welcome when she came around to this Loew stand with her playlet.

Credit Granlund with the applause following the introduction of Dagmar Godowsky. No one seemed to know what it was all about, but after Granlund's description they would have gone wild over anything.

The m. of c. put another one over with Frances White. He said if the customers were insistent she might be persuaded to deliver a song. Miss White got on the stage and put on her whole act. She had an accompanist and an eccentric hoofer. For a time it seemed as if she had settled down for the night.

Elinor Glyn put in a plug for all her old novels, talking from the floor of the house. She mentioned, incidentally, that she was writing a special story, entitled "The Tigress," for Greta Garbo, and that Greta was simply too divine for words because she had "It."

Gwen Mill was the first of Granlund's chorines to be introduced. Gwen does toe hoofing at Tex Guinan's. The same routine here, backed by the Frivolity Club orchestra, was pleasing. But another girl from Guinan's, Dorothy Jackson, showed strongest for returns with a buck number.

Following Harriet Burnett, of the Frivolity, N. T. G. announced a Rumanian girl to do a Russian dance, accompanied by a Polish orchestra, introduced by a Swedish announcer for an American audience in Yonkers.

Keller Sisters and Lynch, one of the impromptu offerings, scored. Harry Fox was another volunteer.

Opening the regular program were the Five Maxellos, probably the smartest risley team in vaudeville. Gagged tumbling was a sensation to the Yonkerites. Followed by a songstress who slowed the tempo somewhat.

O'Donnell and Blair, in their best prattfallian manner, registered for six minutes of continuous laughter with knockabout slapstick comedy, revolving round a collapsible building.

Buck and Bubbles in next to closing. Buck almost failed to convince in the hoofing department on account of scarcity of material. Some of the comedy in this act does not get over well enough for the spotting, and unless Buck does a little more leg work the standing of the act is bound to suffer.

Natacha Nattova, in a flash dancing number, closed. Difficult spectacular feats got over for full value, but routining is slow.

Adolph Goebel, featured organist, demonstrated ability to juggle the keyboard in good style. Use of slides with pop numbers would help make the organ recital a popular feature instead of merely musical entertainment.

"West Point" ((M-G-M), was the feature screen attraction. *Mori.*

## PALACE
### (St. Vaude)

Whether it was Waring's Pennsylvanians at $2.20 after playing for a run across the street at the Mark Strand at 75 cents, or the misguided hold-over of Moss and Fontana for a second week—although impressing better on the repeat than originally—the gross was badly off both shows Monday. Not even the song pluggers' turn-out in tribute to Waring at the mat helped at the first performance and it was little better the second. House dressing couldn't camouflage the gaping holes of empties on every side.

Waring's Pennsylvanians are the topliners, the dance team splitting the honors—a financial distinction as well—and Edith Meiser (New Acts) from productions, sub-feature.

The band act was a Palace revelation. Collegiate jazzists did 31 minutes and had to beg off. Waring's showmanship reasserted itself in the excellent manner of his presentation, building up from a quiet start to a wow finish. The illumination effects in "Dancing Tambourine" and "Positively-Absolutely" got 'em rousingly. Tungsten-lighted tambos manipulated through the air on the pitch dark stage, arranged in symmetrical formations, finally spreading out in a huge "W" across the rostrum, was as canny as it was an eye-fetching sight.

The band act prompted a rearrangement of the entire show for the evening. Because of Waring's anti-climax curtain, they started walking out at the mat, with the Pennsylvanians spotted closing the show, and then remained standing up in the aisles. The band turn now reopens intermission.

Because of the switch, the deuce turn, Ed Levan and Joe Dori, (nee Davis), opened. Levan is the nimble hoofer of the twain. They present their dance-and-uke stuff a la Clayton and Edwards of years ago, with the hot "breaks," but do not prolong the motif. Their turn is primed for speed and they click pretty in a zippy eight minutes. A pantomimic effect for the closer is an original creation, carrying them off big.

Max Gruber had an animal act, baby elephant and recalcitrant zebra. Gruber's spiel that his is the first and only performing zebra in the show business, owing to the unruly nature of the breed, is sufficient explanation for the animal's misbehavior. It's ornamental anyway, and the "bull" is a snappy worker, so it balances matters. Originally spotted for the trey, but playing No. 2, the act does not rate beyond the opening hole on first-grade bills.

Tex McLeod, brought down from first after the siesta, was a bright interlude, Marjorie Turner filling in for the feminine atmosphere. McLeod does his Rogerisms in a dress suit, a novelty anyway. He ad libbed twice that they get his gags here like they do in England, which could have been omitted, although good-naturedly received. It was in McLeod's act that the battle of the stage acts versus Benny Roberts' trench jazzists started. Benny won out; he finished first and had to start all over again to keep pace with McLeod. Maybe after the Warings do their marathon for a month it might have a better effect on the morale.

Medley and Dupree, in their regular spot, murdered 'em with hoke. This team was American Roof-ing it a couple or three weeks ago, and has been one of Loew's high turns. At two bucks they went even better than at two bits. The man is a product of real knock-'em-down, drag-'em-out, make-'em-laugh vaudeville. No rhyme or reason to it, but for results—oh, baby! He even dragged that Joe Miller of Tin Pan Alley of serenading his girl "without a shirt," etc., as obliggato to a ballad.

Moss and Fontana occupied 12 minutes for their dance drama, "El Tango Tragico," and, strangely enough, for all the length of this productioned tango, it was an histrionic as well as terpsichorean success. No question but that these two are dance artists, but, like so many of their distinguished contemporaries, they completely overlook the limitations of stage presentation as compared to the intimacy of a cafe floor. There, their foot work is the paramount feature, but it doesn't mean a dirty word on a rostrum in a large auditorium. Ernie Holst and his Club Mirador Orchestra accompanied well and to good purpose but without opportunity for distinction.

Reopening were the Warings. Edith Meiser was a class, if slow, contribution, occupying 18 minutes.

Mlle. Rhea and Santoro, with Marion Barclay, Arthur Clazin and Joe Witt, were not wasted in the closing, holding them surprisingly well. Regardless, they merit better than open or shut, being programed for the starter, until the show shift. Their variety disvertissement is okay for anybody's theatre, picture or vaude, with the former sure to prove a welcome outlet. *Abel.*

## RIVERSIDE
### (St. Vaude)

An exceptionally strong and clever line-up with only the act closing the first half, "The Wedding Gown" (New Acts), not rating in this category.

Hal Neiman, tramp monologist, billed second in the last half, registered strongest for laughs and applause. Delivering comedy by linked popular lyrics Neiman kept the crowd happy without pausing for breath for eight solid minutes. Lyrics are clever, but Neiman's salesmanship accounts for the success of the act. His make-up in dilapidated evening clothes, with only a brim of a high hat as a cover for a sandy crop of wig hair, scores with the audience immediately.

Neiman has risen to a new high level since he first appeared in this act. With better lines to replace some of his material he is a natural for next to closing. Obliged to shut off the applause with a curtain speech after trying to duck twice.

In next to closing Solly Ward and Co. (New Acts), in a comedy skit entitled "Off to Maine," created a record for the maximum number of giggles possible during the length of his stay. Few 25-minute skits get the response awarded this, following the drop of the curtain.

Clark and Bergman, opening the second half, were greeted like old acquaintances by small groups in the audience. Act has been polished since at the Palace at the beginning of the season, and a couple of lines added that help. They seemed to like the last number best in this house. This is where Bergman delivers about the small-timer who has fallen from stardom after splitting with the girl partner who had made the act. There is a touch of reality about the scene that puts it across in big style. It is a smart and sure-fire clincher.

In third Margaret Severn did specialty hoofing. With the exception of the pantomime number woven round the simp country maid and the big town lover, which is okay for laughs, the other routines do not please except as regulars. More pop material like the pantomime coupled with Miss Severn's natural ability would tend to create a stronger return than with which the act was awarded at its close.

Hurst and Vogt, with 14 minutes of comedy, pleased as usual. They doubled into the next act, "The Wedding Gown," the two acts being booked together to make this possible.

Frakson, imported illusionist, two-spotted with far greater results than the average act in that position. Frakson's cigaret trick is a winner.

Four Girton Girls, acrobats, opened. In closing Inez and De Wyn, with art bending that borders on contortionist work and an adagio, filled nicely. *Mori.*

## STATE
### (Vaude-Pcts)

Greta on the marquee "and all the boys were there" on the seats. It must have been due to M-G-M's vamp, for there isn't a name in the vaude lineup to draw. That, or the State has reached that stage where they troupe in from habit. Not capacity but next door to it downstairs and three-quarters on the big shelf. The Garbo girl was present in "The Divine Woman," the same picture which just completed two weeks at the Capitol.

Vaudeville, too, most of it supplied by Hall and Dexter, who split their time between two acts, rang up 41 minutes of effort and a sweet applause salute. Next to closing and closing were the spots, the nine-piece band in "two" plus the two principals and a Russian dancing miss supplying the nightcap. They liked little "Red" Dexter, who had to strain to make herself heard in the big house. One of those nights when she could do no wrong after the first five minutes. Hall also foiled the comedienne ably, so it was satisfactory on both sides of the foots. Miss Dexter topped off by a black bottom to the tune of that name and for which the band could stand a new orchestration. As currently played it sounds as if every instrument were carrying the melody. No background or undertone to the number.

Rose Kress Trio, on rollers, opened with Earl and Bell second. The two boys had the house electrician dizzy at the dimmers, taking the lights up and down at the end of each song. Team should look into it, for they'd do just as well on a fully lighted stage. Four songs for the boys and off to fair applause.

Franklyn D'Amore Co., third, starting out as a two-man comedy team, thence a burlesque adagio which tips them off as acrobats. They were through the act proper in 10 minutes, but a couple of encores, whence the disguise is dropped and full acrobatics hold sway, tacked on the long count of 300 seconds. An unbilled woman pianist plays while the act is in "two." A lift from over the back of a chair swelled the turn's final count.

Margie Coate rambled along on the strength of four songs but didn't

threaten an upheaval. Miss Coate's present handicap seems to be in the tempo of her opening songs, both slow.

The Hall and Dexter turns, followed by Greta on reels.

House is billing the time of the feature's last showing outside.

*Sid.*

## ACADEMY OF MUSIC

(Vaude—Pcts)

An off week for draw names down here, but not so with business Monday night. House jammed as usual and a good show. Eight acts, Movietone and "The College Widow" (W. B.) for 50 cents.

Six Daunton Shaws, opening, provided lively fancy and trick cycling, the two men handling the difficult stuff with the girly foursome dressing and topmounting the balancing stunts. Fast and a good opener or closer for any of them.

Howard and Brown, mixed colored team, followed with songs, chatter and dancing, the latter the mainstay. Howard's acrobatic eccentric stuff won plenty. James C. Morton Co. livened things with Morton's broad clowning hitting the mark for yells. His dancing an asset also, as were the song and dances by the mixed younger couple of the act. Jockey Tony Francesco and Thoroughbreds, latter a band combination, followed on and also did well (New Acts).

Marion Sunshine, assisted by Bob Leroy and male pianist, offered some nifty capers and a few songs, which planted her solidly. Miss Sunshine retains the piquant delivery that set her in musical comedy and has good support in the elongated Leroy. "Moods," colorful dancing flash enlisting nine, also scored. The featured dance team were superb in opening ballet divertissement and follow-up adagio. Six dancing girls went over neatly in their precision ensembles with a tenor rounding out the cast.

Tom Smith, nut comic, had somewhat of a struggle in getting to them with his brand of nonsense, but finally did, although never wowing them. Crandell's Riding School, combination of equestrian feats by man and woman, contrasted later with plants learning to ride with aid of hoisting apparatus, closed. *Edba.*

## AUDUBON

(Vaude-Pct)

Apparently the class of bills hitting the Audubon, Fox's at 168th street and Broadway, is turning the house attendance trick. Biz there took on an upward trend on the first half, which has the Fox Movietone to help it out, but the last halves have been something else again.

At the Audubon the last half had several "names" that were worthy of individual ballyhoo.

The show included Roscoe (Fatty) Arbuckle, Roscoe Ails and Katie Pullman and band, and George Le Maire and Rex Van. This triple array insured business. With picture, "Gateway of the Moon" (Fox).

Show was started by Betts and Partner. The woman does the understanding and displays prodigious strength without apparent physical strain. The man is no featherweight which makes the woman's lifts by hand over her head seem all the more difficult.

Libby Dancers may be shy on the vocal thing but the style of numbers as presented for dancing deportment sold the act nicely. A bit of comedy byplay by one of the girls travestying a ballet dance got a lot of laughs.

The Libby act closed to big applause returns, the football number proving quite a novelty.

Roscoe Arbuckle, ably aided by Franklin Batie, drew perhaps the biggest ovation tendered him since his eastern vaude debut. Applause was so long and spontaneous all Fatty could do was just to stand there and feel good over it. His act started off a comedy inning that was not finished until the Ails act had bowed off some minutes later.

The new blackfaced combo of Le Maire and Van is working smoothly now; the gags build right along to steady laughter all the way. Van makes a perfect comedy foil for the straight slams of LeMaire and as framed is an 18-karat comedy sure fire.

Roscoe Ails, with Katie Pullman, Joe Rose, Dorothy Ellsworth, Ralph Fenton and the five-piece band, has a little show of his own that carries everything imaginable in the way of music, gags, dancing and revue "bits."

Roscoe, despite an injury to his left hand, painfully injured last week by a blank cartridge from one of the prop guns used in the finale, worked hard and accomplished a lot with his funplay and dancing.

In addition to the raft of stuff that Roscoe has in his new act he inserted another "bit" for which he receives credit as having created. This "bit" is a hoke travesty or burlesque on the Siamese twins with the eccentric hoofing comic acting as one of the "twins." This "bit," decidedly funny, will develop into a valuable piece of stage property.

This "twins bit" would be funny had neither the Hilton Sisters or the Gibb Twins appeared in vaudeville. The "bit" has great latitude. With Fatty Arbuckle on the same bill and agreeable, he was inducted into the turn as master of ceremonies. Incidentally Arbuckle not only proved an important part and parcel of the "twins bit" but he appeared in another of the Ails "blackouts," namely "One Word," where Fatty created a roar when he appeared from behind a screen in his BVD's and shouted for his pants.

Fatty as a m. of c. fitted in like a glove insofar as working up to Ails as one-half of the "twins." Arbuckle first appears, making the announcement that during the balance of the week there would be surprises and celebs presented each night as an additional feature. He introduces the famous Hilton Twins and on walks Ails and a colored boy, in scanty feminine habiliment, a torso laff from the start.

Then came an exchange of questions between Fatty and Roscoe, the gagging being along the lines that Roscoe, being white, was born in the daytime; Ails chants a song, with Arbuckle then working up to a comedy point on the query as to just how they were joined together.

*Mark.*

## 5TH AVE.

(Vaude-Pcts.)

A mishap in the opening act when the duo of dancers in the Geraldine Imperio (New Acts) turn fell off an improvised stand on which they were doing a routine, and the break in the top tenor of the Cliff and Radcliff turn were two things which marred the show at the 5th Avenue Monday night. When the man and woman toppled to the floor it looked for a moment as though one or both had been hurt, but each resumed.

And that singing in the two voices by one of the colored members of the Cliff and Radcliff combo was too great strain perhaps, but anyway the old pipes slipped and the vocalist had to grin sheepishly. When they hit into hoofing they got away and the audience forgot the rest.

Comedy satisfaction in two of the turns, "The Fakir" and Sully and Thomas. Joseph E. Howard with his Chink plant managed to interpolate a few laffs with their exchange of Oriental chatter.

After the show started with the Geraldine Imperio trio, and Cliff and Radcliff appeared in the deuce spot.

Eva Clark, with Dan Casler and band doing a new turn (New Acts). Miss Clark not overdoing and the returns very much in her favor. The Casler band is to all appearances a modest outfit that knows its music.

On the screen, "A Texas Steer" (F. N.). *Mark.*

## AMERICAN

(Vaude-Pcts)

Nifty vaude first half banged across without a fliv. Way the talent punctured the bulls eye it looked like decorations for all hands. Percentage on an eight-act bill, .1000.

Rathburn Trio, featuring Vernon, lad with a pompadour and saxophone, opened. This turn (New Acts) has been dressed up, presented neatly, and makes a nice opener.

Carney and Pierce (New Acts) are pop songsters with zeal and vigor aplenty. Songs just so-so, but their personality and delivery suffice to get them on the solvent side.

A guy without his pants and with kilts over a padded stomach could'nt flop at the American. Jack Conway accordingly was aces with the cheer squad. He would have been a hit without showing his B. V. D.'s. With the plaid lingerie he brings out the shrieks.

Jumping from one extreme to another, to still another, Conway's custard pie stuff was followed by the Royal Pekin Troupe, in turn followed by Lucille Benstead (New Acts), high range and class soprano. Structurally it was an extremely well blended and varied bill.

Chinese commanded salvos of applause with their gasp-creating, awe-winning feats of sensational dexterity. This turn, seemingly minus some of its original membership, now consists of six performers. Dressed and mounted lavishly the act moves at a gallop, building always, lagging never. Some laughs and a lot of showmanship is involved. They can play the world and repeat indefinitely.

Beeman and Grace are funny—in two directions. Their gags are pretty funny and the sudden switching from "one" and kibbitzing to "full" and roller skates. It is safe to assume the ball bearings come as a complete surprise to those seeing the turn for the first time. In retrospect their delivery seems like a modification and development of the out-of-breath dialog common to dumb acts when incorporating talk, but Beeman and Grace have developed beyond roller skates. While the last few minutes are okay there seems no need for the sudden change in the style of the act up to then.

The girl is an unusual brunet type and the man has a nice personality. Their ideas are probably a little chaotic at present but that skating mat must mean excess baggage.

Hawthorne and Cooke, indefatigable nut comics, with a trunk full of foolishment, held the major comedy assignment. Evelyn Phillips and two clever lads closed with a pleasing dance turn.

"In the Air" (Par) on the screen.

*Land.*

### EDITH MEISER (1)
**Character Songs**
**18 Mins.; Three**
**Palace (St. V)**

Edith Meiser, out of productions, is out of her element for vaude although it's no limitation with the proper material. What Miss Meiser is doing is giving 'em production lyrics at pop prices, a not too great contrast for the main but markedly so in the type of stuff she retails.

Her songs, more in the nature of rhymed monologs, are Rodgers and Hartian in their character and may have been authored by the same team responsible for "Gaieties" and "Peggy Ann" in which shows Miss Meiser appeared. The nature of the entertainment, with strict attention required to 18 minutes of more or less familiar observation, but distinctively done in lyric form, does not make for good vaudeville.

Her "Misfits" opener should be dispensed with for speed purposes. Her three songs dwell on certain feminine types, one on Queen Elizabeth, "the Virgin Queen," being tartly racy.

In total, while she was well received, Miss Meiser will find herself too limited. With straight vaude as it is, it behooves the comedienne to widen her scope for wider appeal. *Abel.*

### "THE WEDDING GOWN" (8)
**Songs, Comedy and Dancing**
**29 Mins.; Three (Special)**
**Riverside (St. V)**

Despite the presence of Frank Hurst and Eddie Vogt, funsters, the revue does a nosedive through lack of material and lustreless dance routines.

Mildred Keats is only fair vocally but impossible as a hoofer and not strong on appearance.

This is an attempt at a tabloid musical comedy, produced by George Choos. Words are by Darl McBoyle and music by Paul Yartin.

Hurst and Vogt double into this from their own act which precedes one turn ahead on the program. Both have booked jointly.

Action is in a ladies' wear store, the opening scene bringing on the owner of the store, Palmer Young, and the four assistants, Ada Marcus, Audrey Butler, Norma Butler and Lillian Martin. The girls are later used in a miniature fashion revue but the clothes are not flashy enough to create the proper impression.

Story centers round a girl who enters the store to return a wedding gown. Her boy friend had disapproved of the length. They quarreled and it was all over.

The boy friend, Hurst, stumbles into the store and accepts temporary employment as a clerk for a gag. The girl, finding him there, plays hard-to-get and accepts the advances of an unknown gent who had been forcing his attentions on her.

Between songs the boy and girl make up. Danny Dare also featured in program billing. *Mori.*

### BEN BARTON and Orchestra (13)
**Music and Dancing**
**18 Mins.; Full Stage**
**Tower, Chicago (V-P)**

This orchestra, reorganized is as good an attraction for picture houses as it is for vaudeville. There are 11 men, including Barton, with two girls, one fiddling and the other dancing, completing the company.

The numbers are up to date and played well. Barton's announcing is handled with an eye for mild comedy and gets over. He is an accomplished dramatic song-talker, working the most effective spot in his act with a strong ballad arrangement.

The girl fiddler is used in a comedy number wherein she and Barton converse with their instruments, and later plays in a string quartet. Dancing by the other girl is a fair eccentric routine done in male clothes.

Barton is an efficient m. c. and dominates his act. *Loop.*

### 4 KARREYS
**Contortion**
**13 Mins.; Three**
**State (V-P)**

Contortion act that tops anything seen before. Three men and a woman open very Saraha in Oriental trappings. Men strip to ornate but working abbreviated costumes, the woman assisting in full attire of veil, harem pantaloons, etc.

Two of the male trio do bend stuff that leaves the auditor somewhat in a cold sweat. Their twists and knots are indescribable. Formations in pyramids are unique in addition.

It rates as the last gasp in acts of this type, done with such precision and artistry it does not offend in the slightest. *Abel.*

### EVA CLARK and CASLER BAND
**Songs and Dances**
**24 Mins.; Full (Special)**
**5th Ave (V-P)**

When last reviewed as a new act, Miss Clark was assisted by Dan Casler at the piano. This time Miss Clark heads a turn that has Casler still rendering musical accompaniment but doing it upon a more elaborate scale, a band of 12 pieces. And in addition to that background there are two youthful hoofers, Fillman brothers, who work hard, fast and skillfully.

By way of adding a little more variety to the act Casler permitted Johnny Sully and Muriel Thomas, who preceded on the bill, to come on for a dancing bit that cleaned up.

Act opened with young Sully introducing Casler. A topical number set them off nicely followed by Miss Clark, who sang a pop number to advantage. Then the stepping brothers, who showed ability that can be bettered as they grow older. Casler then used his one-handed playing of a piano to a mild reception. After the Sully-Thomas insertion and the band did another number, Miss Clark went into a ballad and followed with another. She is an attractive looking woman, has lots of personality plus ability to wear clothes. Her second outfit is a pip. And she's there on voice too.

A novelty dance, the brothers affecting a monkey style, was capitally done. A brassy, crashy number for the finish resulted in an encore.

Any time vaude gets tired of Miss Clark, and that doesn't seem possible, she and the Casler orchestral layout can step into the picture houses. It's that kind of a turn.

*Mark.*

### HENRI A. KEATES
**Solo Organist**
**Oriental, Chicago**

Circumstances surrounding Keates' sudden departure from the Oriental eight weeks ago were not explained. After four weeks of idleness he resumed with Balaban & Katz, rotating as solo organist between the Uptown and Tivoli theatres. Milton Charles, a devotee of straight o an playing, was brought into the Oriental from the Chicago and had some success as a novelty man. Now, Keates is back where he belongs.

As far as the younger generation is concerned, Keates is the originator and only thoroughly efficient exponent of community singing extant. When his song slides are flashed on the screen, words pour from juvenile throats in overwhelming enthusiasm. So assured is Keates of his response, he ceases playing accompaniment for long intervals and grins at the customers while they shout at him.

Keates' present solo is titled "No Wonder I'm Happy." Rhymed slides tell the customers he's tickled to be back at his old stamping grounds, and it's up to them to show him they're glad to have him. He goes through a pop number to test them out, with slightly weak returns. Then he works a burlesqued song, having the girls plead for gifts from the boys, and the young gents shouting hearty denials. There's more interest now, a.. Keates hits off another pop number to good response. From this point on it's a mixture of comic slides and the pop stuff, the community singing getting continually louder. In closing, as the organ descends and the slides are used up, Keates always plays an particularly popular song, having the singers rely on memory for words.

Keates has something possessed by no other picture house solo organist. Patronage at the Oriental, with Paul Ash on the stage, is young in the majority. Having a mob of kids to work on, Keates originally imbued in them the urge to sing as soon as he started playing. When voices scattered all over the house start warbling the moment he bats off a note, it's not a tough task getting additional devotees to take up the operatics. None of that uphill sledding met with in a house full of diffident and conservative customers and none to start things moving.

And that's where he has it over 'em all. *Loop.*

Through a sudden switch in bookings, with no change in billing on the part of the theatre, Variety's reviewer gave the Piccadilly Quartet credit for taking honors of the Fox (pcts), Washington, presentation bill when it should have been the Masters Quartet.

### JOCKEY FRANCESCO and Band
**Dancing and Instrumentation**
**18 Mins.; One and Full (Special)**
**Academy of Music (V-P)**

Francesco is a genuine jockey whose penchant for hoofing for the edification of the stable boys and jocks at Belmont Park sent him into the cabarets as a novelty attraction. This is his first stab at vaudeville. He is a diminutive youth of much personality and natural ability as a hoofer.

Flanked by a seven-piece orchestra and girl dancer, the former jock has an act that hits on merit and novelty. Francesco features a couple of hot acrobatics and then wields the baton for the band, the latter a pleasing combination. The girl dancer spaces Francesco's contributions and a tap is her outstander.

A screen trailer showing Francesco in action at the track prefaces the offering, the act going to a paddock setting for the music and dancing. Fast, entertaining and should get over. Big here. *Edba.*

### GERALDINE IMPERIO CO. (2)
**Dances and Music**
**15 Mins.; Full (Special)**
**5th Ave. (V-P)**

Atmospherically and as to routines, music and clothes, this act is decidedly and unquestionably Spanish. What may have been expected to have been a standout was a dance atop of a table, or pedestal, which, used by the man and woman, cramped them to such an extent they both tumbled to the stage. The accident marred the turn and put the dancers at a big disadvantage. For a moment it was feared the woman was painfully injured, but she came back and worked through.

Spice and flavor throughout was perhaps the most effective, a novel bit being the tambo number done by the three. Lady Geraldine is assisted by two men throughout, the men taking care of the musical numbers interpolated individually, one with the mandolin and the other at the piano, the latter also taking part in the dance routines with the woman.

Act seemed to please 'em here.

*Mark.*

### BOBBIE ROWLAND (2)
**Songs**
**15 Mins.; One**
**Riverside (St. V)**

Bobbie Rowland is a female impersonator doing the average song routine with male accompanist. Billing and handling fool the mob pretty well until he goes into a "blues," in raspy masculine voice prior to the unwigging Monday night.

Were not vaude seemingly overrun with fem impersonation acts this season, Rowland would have better chances to capitalize this angle. As is, he gets over and did in deuce Monday night. *Edba.*

### BROWN-DEMONT REVUE (5)
**Songs and Dances**
**14 Mins.; Full Stage**
**5th Ave. (V-P)**

An all colored singing and dancing troupe with novelty supplied by one of the women disguised during the early section as a boy. The act has considerable pep, the other two women filling in for some of the approved hotsy totsy stepping.

About the biggest asset is a boy who is an exceptionally clever tap dancer. His time and tapping are fast and perfect. Act stands up well in comparison to other outfits of the kind. *Mark.*

## HOUSES OPENING

The Dyckman, 207th street, New York, which for sometime has been playing straight pictures, expects to play five acts on a split week basis.

Fulton, Mo., college town, has a Dubinsky Brothers (Kansas City) theatre. Vaudfilm policy. Theatre cost $60,000.

Walker, 1,400 seats, catering to colored audiences in Indianapolis. Reginald Duvalle, musical director.

Albert J. MacKennan and Donald F. MacClellan, of Poughkeepsie, N. Y., have added the Lyceum theatre, Pawling, N. Y., to their circuit.

The new Regal, Chicago, opened Feb. 4 with Dave Peyton as musical director; Fess Williams and orchestra on stage and The Right Quintet.

A. H. Schwartz theatre, under construction in Sheepshead Bay, Long Island, opening next fall. Combination policy planned.

New house in Lyndhurst, N. J., opened Feb. 4.

Palace, Lorain, O., 2,500, opens March 15 with vaude. Built by Variety Amusement Co., Cleveland.

# COMPROMISE KILLS OFF IRON-CLAMAGE WHEEL

## Firm Gets United Show Franchise and House in Wheel to Quit Opposition

**The proposed new burlesque circuit, sponsored by Warren B. Irons of Chicago (Irons & Clamage) enterprises, has been eliminated by the acceptance of a new show on the Mutual circuit and the adding of the I. & C. house, Haymarket, to the combined Mutual-Columbia wheel.**

The Haymarket, Chicago, starts its new Mutual policy week of Feb. 19 with the attraction, "Sugar Babies" as the opener. The new Irons & Clamage show, "Puss Puss," opens the same week at the Empress, Chicago.

Under the new arrangement the Mutual shows playing the Haymarket will remain in Chicago, but move several miles south to the Empress.

Definite steps had been taken by Irons to launch a new circuit and had even gone as far as to issue ads for burlesque performers as well as houses for a 40-house circuit.

I. H. Herk's deal on the Haymarket affiliation and a show franchise to Irons & Clamage changed the situation.

Warren Irons formerly had a show on the Columbia. He and Clamage have at different times operated burlesque stocks, having one in the Avenue, Detroit, which they operate on lease, as well as the one now running at the Haymarket, Chicago.

# MUTUAL AS TITLE FOR BOTH WHEELS

The merged Columbia-Mutual interests will operate as the Mutual Circuit for the remainder of the season, without adoption of the United Burlesque Circuit title until next season, if at all.

Conditions of the merged circuit are gradually working out to satisfaction, with I. H. Herk in full charge and keeping check upon both shows and houses.

Business has improved generally in both Mutual and Columbia wheel houses since the guarantee arrangement on shows went in, with producers equally satisfied.

## BIRTHS

Daughter to Mrs. Mary Dunston, formerly Mary Downes of "No Foolin'," at the Shore Road Hospital, Brooklyn.

Son to Mr. and Mrs. Edwin R. Berger in New York. Mother was formerly Charlotte Davis of "The Chiffon Girl" and "The Vagabond King."

Mr. and Mrs. Reginald Whalen, in New York, Jan. 31, daughter. The mother is a daughter of Tom Kirby of the Pat Casey office.

Mr. and Mrs. Leon Leventhal, in New York, Feb. 5, son. Mother is the daughter of Joe Leblang and the father the general manager of the Equity ticket agency.

## JUDGMENTS

**Grencourt Hotel, Inc.;** Burns Bros., $1,359.

**Clarence W. Morganstern;** M. Slade, et al.; $527.

**Anton F. Scibilia, et al.;** M. Lefkowitz; $1,201.

**Edward Margolies and Ed Margolies & Co., Inc.;** John Connellu & Co.; $810.

**Macy-Masius, Inc.:** Polygraphic Co. of Am., Inc., $3,278.

## CANTON ON WHEEL

Lyceum, Canton, Ohio, will play United Burlesque wheel shows, beginning next week, with "Bare Facts" the first show.

## LID LIFTERS

| | |
|---|---|
| Comedian | Al Hillier |
| Second Comedian | Eddie Lloyd |
| Straight | Joe Forte |
| Utility | Don Gauthier |
| Prima Donna | Pearl Smith |
| Soubret | Gladys Smith |
| Soubret | Aline Rogers |
| Ingenue | Judy Butler |

High average burlesque troupe, made up by organization of consistently good personnel. Hillier builds the comedy, the Smith Sisters take care of the sex appeal, and Joe Forte gives the whole affair a tone and background with some of the best straight playing seen in a Wheel show for many a month.

Not the least of the "Lid Lifters'" assets is a brisk chorus. Lewis Talbot, who owns the unit, would confer a favor upon the circuit by revealing how he gets these 16 girls to go through a performance as though they liked it.

In a general way these details indicate the sum of the show's effect. But a number of small details help greatly to put it over. A capable cast gives a fine example of team work. And the result is a fast performance, helped by the active cooperation of the chorus.

Hillier is a genuine comedian, doing "Dutch" with a particularly complicated dialect that sharpens his gags. He works along moderately quiet lines in business, but some of his stuff is pretty broad in double meaning. However, it has the saving grace of spontaneous fun, and that alibi doesn't go for most of the modern comics. Eddie Lloyd doesn't get much chance in the bits, working as eccentric without dialect, but his inning comes in his specialty dancing and in a couple of blackouts. Gauthier is a juvenile of almost revue class in appearance, a nice dancer and agreeable singer.

Forte is a real asset to a burlesque show. A suave feeder and a capable worker on his own. He had one of those song numbers worked up into a dramatic episode, and for once he made it stand out. Most of these things are crude, but this one is so well handled it gets over splendidly. Forte starts a sentimental song in "one" and carries it into a special full stage set of a cabaret, where the song lyrics tell a story of a sweetie double crossing a good fellow. The idea is really a lyric sketch, interesting and well done.

Another elaborate bit out of the ordinary is the auto sales room number. Comedian is supposed to be auto salesmen, showing the various models to customers, the cars being the girls in union suits. Dialog gives opportunity for some pretty blue lines, but brings individual girls to front like pickout number, always a popular bit with the mob.

Most of the body weaving and shape revealing is done by Gladys Smith, and remarkably well managed, considering this soubret is of the petite and boyish form model, whereas the gang likes 'em plump. The girl gets over the handicap by playing "teaser" bits across the board, always being a little short of frank revelation, but threatening to go the limit. Once she did her hip waving behind a wrapping of newspaper and several times under shelter of a Spanish shawl. If she'd come into the open with her 100 pounds of girlish figure she'd have been blah, but coquetting this way she was a wow.

The other sister, Pearl, has the curves, but doesn't use 'em except in discreet stepping, leaving the way open for the other girl to deliver.

Aline Rogers is another girl of opulent shape who doesn't go very far in sex exploitation, but leads several numbers agreeably wearing trunks and waist, which is considered all muffled up in burlesque. Judy Butler does the gracefully polite throughout, her department being the vocal one. She has a first-rate soprano for this grade of show, with a good clear high note. Besides she does a violin solo by way of specialty.

Most of the people have specialty of some sort and all dance well, the girls as well as the men. *Rush.*

## H. CLAY MINER TRAVELING

A trip south to be followed by a visit to Alexandria, Egypt, to see his son, was started this week by H. Clay Miner.

The southern trip takes in Havana and Florida.

At Alexandria the younger Miner is in charge of an advertising campaign for General Motors, taking in several foreign countries.

*THE TIME—SUNDAY NITE, FEB. 12*

The PLACE PALM GARDEN 52D ST. AT 8TH AVE.

The GIRLS FROM ALL THE THEATRES WILL BE THERE

**BURLESQUE CLUB**

*BALL and ENTERTAINMENT*

"DON'T BE SILLY"—BE THERE

# CHI "SHAMBLES" BIG; N. Y. SHOW HALTED

"Midnight Shambles," the show Fred Clark and Sidney Anschell comtemplated for midnight performances at the Colu ıbia, New York, has been scrapped after two weeks of rehearsals.

Anschell, Chicago concessionaire, financing, is claimed to have soured on the idea and called things off, paying the company, including James Barton, contracted as an added atrtaction, two weeks' salary.

Chicago, Feb. 7.

The Star and Garter theatre, one time Columbia stand and now operated by Sidney Anschell as a stock burlesque house, has inaugurated a special Saturday night business getter with an augmented company that takes in the Rialto theatre stock.

Through the dailies and one sheet stands the theatre is exploiting the name "Midnight Shambles" starting at 11:30 Saturday night and winding up at 3 in the morning. The combined companies include 64 chorus girls and 20 principals. The seating capacity of the house is 2,200. The admission prices are $1.65 main floor, $2.20 boxes and $1.10 balcony. The house has been doing near capacity business on each midnight performance. The people in the cast all getting extra money for the extra show. The show is run on revue policy with Leo Stevens producing.

## Albany Off Wheel

Albany, N. Y., Feb. 7.

Burlesque has passed into local oblivion with the announcement the Capitol will play only legitimate attractions. "Frivolities of 1928," booked for the last half of the week, will be the last United wheel show to appear in Albany.

Oscar Perrin, manager of the Capitol, where burlesque shows have been staged the last half of the week for the last three seasons, has been urging the new policy for his house for some time.

## Wrestling in Ill.

Chicago, Feb. 7.

Through the efforts of Joe Coffey, local sports promoter, the Illinois Boxing Commission has finally sanctioned wrestling in theatres.

Some time ago wrestling matches were staged in the Haymarket and Star and Garter burlesque houses as added attractions, with the affairs considered so "preconceived" they were ultimately prohibited.

It is probable an attempt will be made shortly to install matches in eastern burlesque houses.

## Burlesque Changes

Donnelly and Lee have left "The Merry Whirl," to return to vaude.

Vinnie Phillips has replaced Marion O'Neill in "Kandy Kids."

Morris Wainstock leaves next Saturday to join the "Hello Jake" (Mutual) as company manager.

Joe Edmonson, long attached to the New York Columbia Circuit quarters, in the auditor's department, has become company manager of the Lena Daley show (Mutual).

## STOCK AGAIN AT MYRTLE

Stock burlesque has again supplanted the tab policy at the Myrtle, Brooklyn, N. Y., the new policy going in this week.

Company includes Billy Dollman, A. Green, Betty Harrington, Marie Boots, Jules St. Clair, Phoebe Dunham, S. Callen, Anna Barber, Pearl Orall, Helen Hewill, Gracia Palmer and Dody Dawn.

## DODY STAGING RUNWAY

Fred Clark has succeeded Dan Dody as stager of the runway numbers for Isabel Van and girls at the Columbia, New York.

Dody is on tour installing similar runway ensembles in other wheel houses, most of which will eventually adopt the feature.

## Midway Hip for Vaudfilm

Chicago, Feb. 7.

Midway Hippodrome, 63rd and Cottage Grove, will discontinue burlesque March 1 and install vaudfilm or straight pictures. At that time its contract with the Musician's Union expires and it can cut down the seven piece orchestra required for burlesque.

BURLESQUE ROUTES will be found on page 62 in this issue.

# NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

## NEW YORK

Vilma Banky is an example of a personage who has attained a position where publicity is almost automatic. The other day she appeared at the Barge Office to buy a return permit, and most of the tabloids blew the story up to carry a cut. Here's where old publicity counts. Pretty much all the newspapers in the country have stock cuts of Vilma in their morgues, a big item in publicity. Frequently city editors have a stack of items in front of them, to be used or rejected according to whether there is a stock cut available. If there is a cut available the story runs. If not it goes on the floor. That's where good distribution of photos counts in month by month free lineage.

Wild animal zoo attacks are always news. The story of Al G. Barnes being hurt by a frightened Zebra in his Los Angeles winter quarters was carried by A. P. from coast to coast. Barnes was reported in the hospital with bites and bruises.

Helen Wainwright Holland, swimming champ, won an annulment of her wild marriage to a Dallas organist. One of those "dare" things.

Federal Judge Knox reserved decision in the plagiarism suit of Clara Lipman Mann against Edgar Selwyn and Edmund Goulding. She charges "Dancing Mothers" is a copy of her play, "Ladies of Westchester." Court said he would read both MMS.

Guy C. Harrington, of the Lambs, applied for letters of administration on his dead wife's estate, but her relatives opposed, asking that an interloctory decree of divorce obtained by the wife be made final. The court in Binghamton, N. Y., refused to make the writ final. The wife, Emma Olga Harrington, was killed in her New York apartment in December, apparently beaten to death. She was an actress.

An example of good publicity method occurs in the story of Mrs. Margaret Mann's elevation to a featured role in Fox's "Grandma Bernie Learns Her Letters," climax of a long career as an extra. Instead of being broadcast as a routine publicity item, it somehow got to the New York "Evening Post" as an exclusive feature and went for a column of space. From here it was picked up in all manner of exchanges. Personal newspaper contact frequently opens the way for an exclusive of this kind, and there is no better way of breaking a human interest story than to get it a single spread somewhere.

High Hat club, 150 West 56th street, and Spirit of Paris, 63 West 48th street, went the way of night clubs. Federal raids.

Cops and dry agents said they paid $30 for a quart in the Oxford club, 72 West 51st street, which they later raided.

Martin Dwyer sues Thea Rasch, German aviatrix, for $100,000, alleging he arranged flying stunts for her in America, got her movie contracts and prepared to get her theatrical engagements. Girl had sailed before filing of suit.

Roger Kahn's new Bellanca aeroplane, just delivered, has been getting more newspaper attention than the new Holland tunnel. A couple of the Wilmington du Ponts took a ride in it last week.

## LOS ANGELES

J. E. Koll, mule trainer with a circus, was granted a divorce from his wife, Grace Koll, by Superior Court Judge Bowron. Koll claimed thathis wife called him a mule skinner. It made him very angry, as he is a mule trainer and there is a big distinction between the two, he says.

Mrs. Hope Phillips, San Francisco actress, was convicted of manslaughter in superior court for driving a car that killed a woman. She is facing a sentence of one to 10 years in San Quentin penitentiary.

Prince David M'divani, husband of Mae Murray, was pinched for speeding in Santa Monica. The prince, who is a brother of Serge M'divani, Pola Negri's husband, was going 35 on a main street.

Colleen Moore made good her promise to Dr. D. W. Duane, once wealthy scientist and writer, who died penniless in the General hospital after a lingering illness. Miss Moore offered to aid him upon learning of his condition prior to his death. After he had passed away she took upon herself the arrangements of his funeral and paid for all the expense. Duane at one time made a preparation of a certain kind of perfume which he dedicated to Miss Moore. It still carries her label.

Traffic violations against a number of the picture colony came up in municipal court in one day. In Judge Valentine's court, Marshall Neilan, director, was ordered to come in on a bench warrant when he failed to appear to answer to a tag. Charles Rogers, screen leading man, also failed to show, but was given another day, as it was his first offense. June Collyer, Wampas baby star of this year, didn't get off so easy. Judge Valentine fined her $10 on a plea of guilty. Wallace Beery and Joseph Schildkraut both received slips to appear while Ruth Chatterton was also notified to answer. Three others presented with tags for violations were Rowland V. Lee, director, Milton Sills and Pauline Garon.

Marie Dodds, picture actress, who does not want alimony from her husband, was given a divorce from Edward Dodds, Universal employee, on ground of non-support. Actress agreed to accept $15 weekly, however, for the support of their child, whose custody she was granted.

Charles Craver, musician, was freed of charges of failing to provide for his child by an all-woman jury. His attorney brought in testimony indicating the past life of the mother was doubtful.

Harold F. McCormick, Chicago millionaire, denied impending rumors that he will divorce Ganna Walska, opera singer. Press dispatch carried this from Santa Barbara, where McCormick is visiting.

Appeal is on file in Superior Court of Tom V. Dalton and Robert Whalen who received a jail sentence and fine in connection with the "Hot Mama" show case. A hearing was set for Feb. 17 before Judge Hardy. Pair got 150 days and $500 fine after conviction in Municipal Court.

Two separate suits were filed in Municipal Court against Lionel Barrymore and Jack Pickford. Broadway Florist shop is suing Barrymore for $54.80 bill, while Brandstatter's Aiglon cafe claims Pickford owes $207.25 for food.

Mrs. Helen Cooke Wilson was given an interlocutory decree of divorce from Harry Leon Wilson, novelist, at Salinas, Cal. Grounds were desertion. Superior Judge Treat had the case under advisement for several months.

Mrs. Wilson received a property settlement of $86,000, approximately half of Wilson's fortune.

Albert Hay Malotte, former picture house organist now conducting a school, was sentenced to jail for three days. He was held in contempt for failing to make alimony payments to Mary Jane Malotte, cabaret and vaudeville actress. She was granted $150 a month by the court.

Boris Sapiro, 18, Lithuanian actor, was detained by immigration authorities at Los Angeles harbor to determine whether he was a minor alien without visible means of support. Sapiro told the federal officers he was a friend of Emil Jannings and asked to get in touch with the German picture star. The boy arrived here from South America on the "Mongolia." He has no relatives in this country. Unless he can get someone here to vouch for him Sapiro will be deported.

Edward Faust and Charles B. Dreyer, owners of "Peter the Great," film dog, recently awarded $125,000 from Fred Cyriacks for the death of the dog, must go through another trial before collecting. Judge Marsh, of superior court, thought the sum was too excessive and set aside the verdict, ordering the new trial. The dog was killed three years ago during an alleged argument between the owners and Cyriacks.

Sonograph Corporation, exploiting a new sound device to be synchronized with pictures, were given a permit by the state corporation department to issue $1,000,000 worth of authorized capital. The company is a California corporation with capitalization of 50,000 shares at par value of $20 each. The product is the invention of E. H. Foley. Officers of the company are A. B. Staton, president; J. A. Blackledge, secretary; P. H. Harwood, vice-president; J. H. Kreider, treasurer; Charles W. Hutchinson, director.

Jack Dempsey will take on the managerial reins of Armand Eman-

(Continued on page 62)

# PRESENTATIONS—BILLS

## THIS WEEK (February 6)
## NEXT WEEK (February 13)

Shows carrying numerals such as (5) or (6) indicate opening this week on Sunday or Monday, as date may be. For next week (12) or (13) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

## GERMANY

### Month of February

**BERLIN**

**Scala**

MacTurc
Beate Bradna
Karinska & Rilber
Reinhardt & Sohn
Thea Alba
3 Andreus
Sprung & Tauc
Winston's Girls
Charlie Revil 3
Rasch Girls
Luvaun
Kurlen Tr

## PARIS

### Week of February 6

**Apollo**

Jane Arzens
Princes Tr
Casthor
Norma & Shanley
Simone Azibert
Plattier Bros
Bianco Bachica
Mlle Asprella
Pettorrossi
Artola-Cohan
Ferrazano
Rieffler
Andre Romain
Stuart & Cameron

**Casino de Paris**

Maurice Chevalier
Jack Forester
Florence
Therese Dorny
Bach
Danielle Bregis
Pasquali
Diana
Pierre Meyer
Germaine Franvils
Rocky 2
Tiller Girls
Endja Mogoel
Helle Nice
Charlotte Martens
Haram & Myrtil
Andreas-Meret
Wood Sis
Welly Sis
Dorchamps-Rogel
Paul Gason Bd

**Moulin Rouge**

Jane Aubert
Dollie & Billie
Marthe Berthy
Rasch Girls
Jackson Girls
Harry Pilcer
Johnny Hudgins
Mauricet
Dandy
Sancie Duncan
Irace-Charlves
Sparks
Fred Mele Bd

**Olympia**

Yvonne George
Berval
Max Roge
Dullac
Matina
Maria Boldivara
Stoywoff-Platonoff
Carmita Garcia
Redorsch 3
Dony & Joe Rose
Talamas
Powels 4
Joe Blendy
4 Makers
Elliotts

# Picture Theatres

**NEW YORK CITY**

**Capitol (4)**

Walt Roesner
The Capitolians
John Maxwell
Lloyd & Brice
Billy Taylor
Fain & Dunn
"Student Prince" (11)
Walt Roesner
Capitolians
Foster Girls
"The Crowd"

**Paramount (4)**

6 English Girls
Lou Kosloff
Bert Tucker
Sophie Tucker
"Her Wild Oat" (11)
Manhattan Steppers
Ilomay Baily
Charles Huey
Glenn & Jenkins
Lou Kosloff Bd
"Sporting Goods"

**Rialto (4)**

Miriam Fox
Paul Renfeld
Alice Booth
"Last Command"

**Rivoli (4)**

Renee Wilde
Olive Hutchinson
Edward Molitore
"Sadie Thompson"

**Roxy (4)**

Less Reis
J & G Trainer
Joey Ray
Eleanor Blake
Billie Adams
Evelyn Hoffman
Gould Dancers
"Love Mart"

**Marbro (13)**

Benny Meroff Bd
Ross & Edwards
Repino & Carthe
Tommy Harris
(Two to fill)

**Norshore (6)**

Al Kvale Bd
Leap Year Fancies
"Lovelorn"

**Oriental (6)**

Paul Ash Bd
Ship Ahoy
"Wife Savers"

**Rialto (13)**

Mabel Fonda 3
T & D Lane

**Senate (6)**

Al Belasco Bd
George Riley
Mirth Mack
Buddy Doyle
Zeck & Stewart
Gay Nell
Gould Dancers

**Sheridan (13)**

Verne Buck Bd
Libby & Sparrow
Sunny & Eddy
(Two to fill)

**Stratford**

2d half (15-18)
Knell Sis
Jerry Gould
Tripoli 3

JUST ROUTED
Geo. Yeoman and Lizzie
Opening Atlanta Feb. 20
Loew Circuit
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St. Suite 901

Maria Gambarelli
Frederick Fradkin
Beatrice Belkin
"Love Me & World"

**CHICAGO, ILL.**

**Avalon (13)**

Roy Detrich Bd
Swartz & Clifford
M & J Jennings
McCutcheon Sis

**Capitol (13)**

Al Short Bd
DeWinters & Henry
Welford & Newton

**Chicago (6)**

H L Spitalny Bd
Jules Buffano
Mae Murray
"Love & Learn"

**Granada (13)**

Chas Kaley Bd
Rath Bros
Sans & Clair
Smith & Ullman
(Two to fill)

**Harding (6)**

Mark Fisher Bd
Prosper & Maret
Johns & Mabley

**Tivoli (6)**

Frank Masters Bd
Rudy Wiedoeft
Marchin On
"Love"

**Uptown (6)**

Bennie Krueger Bd
Rainbows
"London Midnight"

**ATLANTA, GA.**

**Howard (11)**

Publix Unit
Flyin' High
Jerry
Bernard & Henry
Ernie Fisher
Foster Girls

**BALTIMORE, MD.**

**Century (6)**

Willie Solar
3 Meyakos
Helen Kim
Nado Kondo
Pearl Loy
Hanoo Koo
Aida Kawakami
Geo Hirose
Rose Low
Dolorese Lee
Hatsu Kuma
"Beau Sabreur" (13)
Jazz a la Carte
"Secret Hour"

**Garden (6)**

G & H Miller
Ken Murray
Vera Marsh Co
Calif Collegians
Ann Greenway
Harry Carroll Co
'Chi After Midnite'

**Hippodrome (6)**

Jules Howard Co
Jerry Corwey
Hunter & Percival
Kirk & Lawrence
Page & Cortez
"That's My Daddy"

**New (4)**

Milton DeLong Rev
"Grandma's Boy"

**Rivoli (4)**

Criterion Male 4
"Smile Bro Smile"

**Stanley (4)**

Leon Navar
Billie Tichenor
Don Miller
"Gents Prefer Bl's"

**Capitol (11)**

Walter Bastian Bd
Stanley Perry
Fenton & Fields
Mills & Shea
Meehan & Newman
Tommy Wonder

**Grand Riviera (12)**

Monk Watson Bd
Cogart & Motto
Bernie Green
Madelyn Killeen

**Michigan (4)**

Murray Anderson
'Latest from Paris' (11)
Del Delbridge Bd
Publix Unit
Havana

**EVANSV'LE, IND.**

**Victory**

2d half (16-18)
Kruzos
Harry Gilbert
Bernie-Mignon Rev
Mack & Aubrey
Mons Andrea Co

ARCHIE MORRIS
(Husband of the famous LILY MORRIS) says: "Wilton, you haven't any idea how well known you are in London."
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(Many years with the Orpheum Circuit) says: "The Wilton name is as well known in Berlin, Germany, as in New York."
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Attractions Placed Anywhere and Everywhere There is Show Business
ALF T. WILTON
INC.
1560 Broadway Bryant 2027-8

Johnson & Hewitt
Theo Albin
10 Serova Girls
"Wife Savers"

**BOSTON, MASS.**

**Metropolitan (3)**

Ilomay Bailey
Charles Huey
Glenn & Jenkins
"Last Command"

**State (5)**

Natcha Natova
"West Point" (13)
Pagan's Bd
"Gaucho"

**BUFFALO, N. Y.**

**Buffalo (4)**

Havana
"Sporting Goods"

**Great Lakes (4)**

L'Art Naveau
Folsom & Fleesom
Manny King Co
Wilkens & Riley
Piachini Tr
"The Jazz Singer"

**Lafayette (5)**

Gilda Gray Co
Pepper & McCann
Kardelli Bros
Phil Spitalny Orch
"The Devil Dancer"

**CLEVELAND, O.**

**Allen (4)**

V & E Stanton
Mary Fabian
Charles Bennington
Carlos & Norma
Cecilia Sorel Girls
"Beau Sabreur" (11)
Blue Plate
"Divine Woman"

**Park (4)**

Ted Stanley
Otie Collins
Whirl of Mirth
Tony & Tony
Bebe Barri's Girls
"The Silver Slave"

**DALLAS, TEX.**

**Palace (11)**

Publix Unit
Moonlit Waters
Fauntleroy & Van
Mario & Laziro
Dean Bros
Janton Sis
Rose Marino

**DENVER, COL.**

**Denver (11)**

Publix Unit
Dancing Deweys
Doyle & Shirmer
Richy Craig Jr
Peggy English

**DES MOINES, IA.**

**Capitol (11)**

Publix Unit
Publix Follies
Runaway 4
Lime 3
3 Kemmeys
Roy Cropper

**DETROIT, MICH.**

**Capitol (4)**

Lewis & Dody
Milton Watson
Pauline Gaskins
Grace Doro
Al & Gussie
Peters & LeBuff
"Shanghaied"

**Fox's (5)**

Allan Rogers
"The Jazz Singer"

**Stanley (5)**

Donald Brian
"London Midnight"

**PITTSBURGH, PA.**

**Grand (5)**

4 Americans
'Pat't Leather Kid'

**Penn (4)**

Jack Powell
Lang & Voelk
Holly Hall

**Granada (4)**

Owen Sweeten Bd
Kolb & Dill Co
"Open Range"

**St. Francis (4)**

M Brambilla Bd
"The Gaucho"

**Warfield (4)**

Rube Wolf Bd
Aramada Chirot
Jose Marcada
Harry Vernon
"Rose Marie"

**WASH'GTON, D. C.**

**Earle (4)**

On the Farm Rev
Ed Hyman Pres

OFFICIAL DENTIST TO THE N. V. A
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week:
MRS. LEE, JANE and KATHERINE

Dave Harmon Bd
Mooney & Ch'rchill
Hilda Ramon
"The Dove" (13)
Tokio Blues
'M'n Wom'n & Sin'

**PROVID'NCE, R. I.**

**Fay's (6)**

Robt Pauline
Orpheum 4
Marie Harcourt
3 Worcesters
Libby Rev
"Pioneer Scout"

**ST. LOUIS, MO.**

**Ambassador (5)**

Ed Lowry Co
Douglas Burley
Barton & Young
Clifton & DeRey
16 Foster Girls
"Ladies Night"

**State (11)**

Al Jolson
"Baby Mine"

**SAN ANTONIO**

**Texas (11)**

Publix Unit
Dancing Brides
J & J Walton
D & E Barsto
Dancing Parson

**SAN FRANCISCO**

**California (3)**

Gino Severi Bd
"Last Command"
W Kaufman Orch
Gus Mulcahy
Bob Stickney
Pauline Miller
Geersh & Rathov
La Scala
Serova D'c'g Girls
Dan Breeskin Sym
"Love Mart"

**Fox (4)**

Jack Stebbins Pres
Meyer Davis Sym
Leon Brusiloff
Oumansky Ballet
Opera vs Jazz Rev
Brady & Wells
Abbey Sis
Zamou & Delimar
Clay Inman
Movietone
'Old San Francisco'

**Palace (4)**

Publix Pres
Milady's Fan Rev
Rae E Ball & Bro
Dorothy Neville
Harry Burns Co
Ojeda Imbert
Ada Kaufman Girls
Bernice & Emily
Wesley Eddy
'2 Flaming Youths' (11)
Joy Bells
"The Dove"

**Rialto (4)**

"Mary" Rev
Rox Rommell Pres
"The Spotlight"

# Loew

**NEW YORK CITY**

**American**

1st half (13-15)
Alvin & Kenny
Garner Co
Darrell & Robinson
Paul Specht Orch
Howard & Brown
Hal & H Langdon
Scotts & Vernon
(One to fill)
2d half (16-19)
Alexander & Forest
Donnelly & Clark
Frank Melino Co
Marion Wilkens Co
Louise Wright
Dan Coleman Co
Buck & Bubbles
Carl Rosini Co

**Boulevard**

1st half (13-15)
Oxford 3
Edith Bohlman
Wilfred Clark Co
Lander Bros & L
Braille & Pollo Or
2d half (16-19)
Lucas & Lillian
Carney & Pierce
Baldwin Blair Co
Jean Granese Co
Morton Stanley & F

**Commodore**

1st half (13-15)
Evans & Barrie 2
Mimi Rollins
Webb & Hall
Rah Rah Tommy
Wilson & Addie
Tiebol's Seals
2d half (16-19)
Ed Gear
Jameson Sisters
Connell Leona & Z
Chas & Collins
Burke & Burke
4 Bakers

**Delancey St.**

1st half (13-15)
Summers 2
Murphy Bros
McCall & Keller
Bert Gordon Co
Louise Wright
Doran-Rives Co
Frank Melino Co
Jacks & Queens
2d half (16-19)
Summers 2
Howard & Brown
Raymond Wilbert
McCall & Keller
Walton & Brandt
Slaves of Melody

**Lincoln Sq.**

1st half (13-15)
W E Ritchie Co
Radiology
Barr Mayo & Renn
Storie & Lee
Slaves of Melody
2d half (16-19)
Andressens
Beth Challis Co
Beeman & Grace
Lew Kelly Co
Jacks & Queens

**National**

1st half (13-15)
LaFleur & Portia
Byron Sis Co
Poor Old Jim
Walton & Brandt
Perry Mansfield Co
2d half (16-19)
Jordan & Grace
Monoff & Gifford
Harry L Cooper Co
Ryan & Lee
Longtin & K Rev

**Orpheum**

1st half (13-15)
Jordan & Grace
Carney & Pierce
G Yoeman & Lizzie
Stuart & Lash
Cavaliers
(One to fill)
2d half (16-19)
Cahill & Mabell
Mardo & Wynn
Jas C Morton Co
Margie Coates
Paul Specht Orch

**State (13)**

3 Golfers
Peronne & Oliver
Dare & Yates
Masters & Grace Co
Drake & Adams
(One to fill)

**Gates Ave.**

1st half (13-15)
Al Libby Co
Mardo & Wynn
Harry Koler Co
Van & Schenck
Griffin 2
2d half (16-19)
Gaynor & Bryon
F D'Amore Co
Gordon & Pierce
Helen Johns Co
(One to fill)

**Melba**

1st half (13-15)
Herbert Clifton
(Others to fill)
2d half (16-19)
Ted & Al Waldman
(Others to fill)

**Metropolitan (13)**

Brosius & Barton
Foster & Peggy
Fleesom & Folsom
Bert Walton Co
Flo Hedges Co

**Oriental**

1st half (13-15)
Gaynor & Byron
Dale Sis
Buck & Bubbles
Edith Clasper Co
(One to fill)
2d half (16-19)
LaFleur & Portia
Lydia Harris
Cook & Oatman
Darrell & Robinson
Shaw Carroll Rev

**Palace**

1st half (13-15)
Paul & Louise Etz
Connell Leona & Z
Chase & Collins
Clayton & Lennie
Grant & Rosalie Or
2d half (16-19)
Oxford 3

**COLUMBUS, O.**

**Broad (13)**

Paul Nolan Co
Chas & L Gerard
Barbier Simms Co
Rodero & Maley
Rooney Bent &R3d

**CORONA, L. I.**

**Plaza**

1st half (13-15)
Bob Anderson Co
Beth Challis Co
Meehan & Shannon
Gordon & Pierce
Lester Lane Co
2d half (16-19)
All Girl Show
(Others to fill)

**DETROIT, MICH.**

**State (13)**

Gautier's Co
Irving Edwards
Ruth Elder
Bob Nelson
Rosita

**EVANSV'LE, IND.**

**Tivoli**

1st half (13-15)
Page & Class
Smith & Strong
Tin Types
Royal Gascoignes
Bronson & ReneeRv
2d half (16-19)
Kruzos
Harry Gilbert
Bernie Mignon Rev
Mack & Aubrey
Mons Andrea Co

**HOBOKEN, N. J.**

**Lyric**

1st half (13-15)
Russell & Holt
Wheeler & Potter
(Three to fill)
2d half (16-19)
Kosher Kitty Kelly
(Others to fill)

**HOUSTON, TEX.**

**State (13)**

3 Harpers

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Intimate Chats
Auditions
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PARAMOUNT BLDG. NEW YORK
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LACKAWANNA 8801-2-3

Fay & Milliken
Rah Rah Tommy
Simpson & Dean
Bill Carlin Orch

**Premier**

McDonald 3
Lorraine & Neal
Cardiff & Wales
Jean Granese Co
Grace Edler Co
2d half (16-19)
Claude DeCar Co
Murphy Bros
Wilfred Clark Co
Storey & Lee
P Mansfield Rev

**ATLANTA, GA.**

**Grand (13)**

Chas McGoods Co
Frank Mullane
Gaudsmith Bros
Local Follies
(One to fill)

**BAY RIDGE**

**Loew**

1st half (13-15)
Cahill & Mabell
Cynthia & Claire
Frank Taylor Co
Zelaya
P Brachard Tr
2d half (16-19)
3 Webers
Dale Sis
Cardiff & Wales
Herbert Clifton
LaV & Fayles Rev

**BIRM'GH'M, ALA.**

**Temple (13)**

VanCello & Mary
Stanley & Ginger
Edgar Bergen Co
Will J Kennedy Co
Lieut Gitz Rice Co

**BOSTON, MASS.**

**Orpheum (13)**

France & LaPell
Francis Ross &DuR
Smith & Hart
Barrett & Cuneen
Harry Girard Co

**BUFFALO, N. Y.**

**State (13)**

4 Hartinis
Seymour & Cunard
4 Diamonds
Norton & Brower
Oscar Stang Orch

**JAMAICA, L. I.**

**Hillside**

1st half (13-15)
4 Karreys
Kramer & Fields
O'D'nell & Blair Co
Morris & Shaw
Longtin & K Rev
2d half (16-19)
Lou Rella Co
Radiology
Frank Taylor Co
Lydia Barry
Freeborn's Rev

**MAMARON'K, N.Y.**

**Playhouse (13)**

Ford & Price
James Reynolds
Kerr & Ensign
(Two to fill)

**MEMPHIS, TENN.**

**State (13)**

Evans & Perez
Ferris & Ellis
Cartmell & Harris
Demarest & Deland
Nite at Coney Isl'd

**MONTREAL, CAN.**

**Loew's (13)**

Elly Co
Tyler & St Clair
Little Liar
Emil Boreo
Guiran Marg'riteCo

**NEWARK, N. J.**

**State (13)**

Rose Kress 3
Raymond Eisman
Andy & L Barlowe
Mary Haynes Co
B Brandies Orch

**NEW ORLEANS**

**State (13)**

Violet Ray & N
Kono San
G S Fredericks Co
Corbett & Barry
Elsie & Paulsen Rv

**PITTSBURGH**

**Aldine (13)**

Merry Go RoundRv
(Others to fill)

**PROVID'NCE, R. I.**

**Carlton (13)**

Dixon Riggs 3
Primrose 4
Meredith & Sn'zer
Faber & McIntyre
Chas Ahearn Co

**TORONTO, CAN.**

**Loew's (13)**

Margie Clifton&Ptr
V O'Donnell Co
Odiva & Seals
Jock McKey
Senorita Alcaniz Co

**WHITE PLAINS**

**State**

1st half (13-15)
Ford & Price
Tom & Jerry
Kerr & Ensign
Melody Mansion
(One to fill)
2d half (16-19)
DePeron 3
Kramer & Fields
Clayton & Lennie
Racooners
(One to fill)

**WOODHAVEN, L.I.**

**Willard**

1st half (13-15)
Kitaro Japs
Fay & Milliken
Jas C Morton Co
Lew Kelly Co
May Joyce Co
2d half (16-19)
4 Karreys
Barr Mayo & Renn
Zelaya
Private Slack
(One to fill)

**YONKERS, N. Y.**

**Loew's**

1st half (13-15)
Santiago 3
Lydia Harris
Baldwin Blair Co
Marion & Martin
Freeborn's Rev
2d half (16-19)
McDonald 3
Skatelles
Coogan & Casey
Van & Schenck
Griffin 2

# Pantages

**NEWARK, N. J.**

**Newark (13)**

Cardinals
Fred & J Rinehart
Tulefario
Winchester & Ross
DeSylvia's Rev

**NIAGARA FALLS**

**Strand (13)**

Irving & Chaney
Leon & Dawn
Lord & Wills
(Two to fill)

**TORONTO**

**Pantages (13)**

Gloria DeVaughn
Duncan & Held
Lorraine & Minto
Edge & Meda
Memphis Collegians

**HAMILTON, CAN.**

**Pantages (13)**

Kafka Stanley & M
Lum & White
Rubini Sis
Mayo & Bobby
Dewey & Gold Rev

**DETROIT, MICH.**

**Pantages (13)**

Jutta Valey
Carlena Diamond
McDevitt Kelly & Q
Kerr & Weston
Verdi & Pennell
London Palace Co

**TOLEDO, O.**

**Rivoli (13)**

Herbert Bolt 3
Ray Fern & Maree
Bowers Pres
(Three to fill)

**INDIANAPOLIS**

**Lyric (13)**

Will Morris
Noodles Fagen
Lovers' Lane
Christie & Nelson
McIntyre & Heath
Leach LaQuinlan

**MINNEAPOLIS**

**Pantages (13)**

Cosmopolitan 3
Edwards & Morris
Hall Erminie & B
Eddie Foyer
4 Flashes

**BUTTE, MONT.**

**Temple (13)**

Aeroplane Co
Carol & James
Crisp Sis
Bobby Van Horn
5 Lalands

**SPOKANE, WASH.**

**Pantages (13)**

Floretty 3
Dotson
Rev Unique
Rogers & Donnell
(One to fill)

**SEATTLE, WASH.**

**Pantages (13)**

Perez & Marguerite
Moran Kelo & R
Stepping Along
Stanley & Birnes
Agee's Co

**VANCOUV'R, B. C.**

**Pantages (13)**

Three Blanks
Siems
Atkins'n & Lucinda

**TACOMA, WASH.**

**Pantages (13)**

Petit Leana Co
Bobrin Berta
Marion & Dade
Huston Ray
Sully & Mack
Billie Goldie Rev

**PORTLAND, ORE.**

**Pantages (13)**

Sandy Shaw
Spencer & Williams
Dwight Johnson
(Two to fill)

**SAN FRANCISCO**

**Pantages (13)**

Sandy Lang
Jack Hughes 2
Francis X B'shm'a
Marcelle
Caranas Barker

**LOS ANGELES**

**Pantages (13)**

Flores Co
Bison City 4
Billy Beard
Joe Freed
Gilbert Avery Rev

**SAN DIEGO, CAL.**

**Pantages (13)**

Amazon & Nile
Shriner & Gregory
Revelations
Lubin, Larry & A
Olympia & Jules

**L'G BEACH, CAL.**

**Pantages (13)**

Rubin & Malone
Paul Kirkland
Ray Huling Co
Ruth Elder
Larry's Ent

**SALT LAKE CITY**

**Pantages (13)**

Boyd & Wallin
Winnifred & Mills
Whiteway Rev
(Two to fill)

**OGDEN, UTAH**

**Capitol (13)**

Russell & Hays
Jolly & Wild
Elsie Clark
Marget Morel
Romaine & Castle
Spirit of Winter

**OMAHA, NEB.**

**World (13)**

Worths
Kajiyama
Wilmont Sis
Gautschi Phelps
(One to fill)

**KANSAS CITY**

**Pantages (13)**

Hale Bros
Crouch & Moore
Jack Marcus Co
Russell & Armst'ng
Bert Collins Co

**MEMPHIS, TENN.**

**Pantages (13)**

Thalero's Cir
Marcel & LaSource
Astill & Fontaine
Volunteers
Hungarian Tr

**BIRM'GH'M, ALA.**

**Pantages (13)**

Aussie & Czech
Lera & Spencer
Hickman Bros
O'Hanlon & Zam
(One to fill)

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

PHILADELPHIA WHEN PLAYING
JACK L. LIPSHUTZ
TAILOR
908 Walnut St.
ORDER MONDAY: FINISH SATURDAY

# Association

**CHICAGO, ILL.**

**American**

2d half (9-12)
Dancing Demons
Hill & Margie
Billy Maine Co
Lord & Taylor
(One to fill)

**Belmont**

2d half (9-12)
Ward & Watts
Making Movies
Franklin Tr
Jack George
(One to fill)

**Englewood**

2d half (9-12)
Art Alexander Co
Melody Pirates
Maxwell & Lee
McGrath & Travers
(One to fill)

**Majestic (6)**

Tiny Town Rev
Knox 4
Britt Wood
Archer & Belford
(Two to fill)

**Riveria**

2d half (9-12)
Chaney & Fox
B & J Creighton
Kuisa
Foy Family
(One to fill)

**DAVENPORT, IA.**

**Capitol**

2d half (9-12)
Ben Barton Rev
Smith & Cantor
R & D Dean
(Two to fill)

**DES MOINES, IA.**

**Capitol**

2d half (9-12)
Frank Dobson Co
Bussey & Case
V Baron Co
Brown & Whitt'ker
(One to fill)

**EVANSV'LE, IND.**

**Grand**

2d half (9-12)
Keane & Williams
Hooper & Gatchett
Harry Rappi
(Two to fill)

Cy Landry
Flora Hoffman
Rasch Girls
Crandall & Morley

**OMAHA, NEB.**

**Riviera (11)**

Publix Unit
Listen Inn
Jerome Mann
Herman & Seaman
Miss Herminette
Carlos & Inez
Hoffman Gir's

**OSHKOSH, WIS.**

**Oshkosh**

(11-12)
Vera Walton
Bill Utah
Art Linick

**PHILADELPHIA**

**Fay's (4)**

Round De Lay Rv
Ward & Raymond
Hinkle & Mae
Vera Kingston
Carl Rosini Co
2d half (16-19)
Alvin & Kenny
Evelyn Cunn'gham
Scotts & Vernon
Glenn & Richards
Morris & Shaw
May Joyce Co

**Grand**

1st half (13-15)
Lucas & Lillian
T & A Waldman
Raymond Wilbert
Lillian Shaw
Casino DeParis
2d half (16-19)
Kitaro Japs
Mimi Rollins
Bert Gordon Co
Vera Kingston
Seabury Swor Orch

**Greeley Sq.**

1st half (13-15)
Andressens
Bernard Weber Co
N & W St Clair
LeMaire & Van
N Nattova Co

**Victoria**

1st half (13-15)
Betancourt Co
Evelyn Cunn'gham
Beeman & Grace
Bobby Henshaw Rv
Seabury Swor Orch
2d half (16-19)
Bob Anderson Co
Garner Rev
Poor Old Jim
Lander Bros & L
Melody Mansion

**BROOKLYN**

**Bedford**

1st half (13-15)
Lou Rella Co
Skatelles
H L Cooper Co
Margie Coates
LaV & Fayles Rev
2d half (16-19)
W E Ritchie Co
Packard & Dodge
Red Carnation
Herb Williams Co
Nellie Arnaut Bros

**CANTON, O.**

**Loew's**

1st half (13-15)
Howard Co
DuFor Bros
Wally Sharples Co
Lew & M Wilson
Lew Wilson Gang
2d half (16-19)
Amaron Sisters Co
Allan Reno
50 Miles from B'y
Newhoff & Phelps
Joyce Lando Co

**CLEVELAND, O.**

**State (13)**

Robbins 3
Bernard & Kranz
Golden Bird
Harry Breen
(One to fill)

**KANSAS CITY**
**Main St. (6)**
Parish & Peru
Louisville Loons
Stepping Feet
Chas Chase
Cahill & Wells
(One to fill)

**MADISON, WIS.**
**Orpheum**
2d half (9-12)
Midget Co
Murand & Girton
Saranoff Co
Wallace & May
Wilton Crawley

**MILWAUKEE**
**Majestic (6)**
Bobby Randall
3 Knights
Sub Deb Rev
Radianna
(Two to fill)

**MINNEAPOLIS**
**7th St. (6)**
Agee & White
Violet Joy Co
Marie & Pals
(Three to fill)

**ROCKFORD, ILL.**
**Palace**
2d half (9-12)
Toto
Sparling & Rose
3 Browns
(Two to fill)

**ST. LOUIS, MO.**
**Grand (6)**
Fast Steppers
Stanley House Co
(Three to fill)

**ST. PAUL, MINN.**
**Palace**
2d half (9-12)
Clifford & Marion
Brown & Lavelle
Geo Schreck
(Two to fill)

**SIOUX CITY, IA.**
**Orpheum**
2d half (9-12)
Rob Reilly Co
Senna & Dean
Sydell & Spottie
Countess Sonia Co
(One to fill)

**SO. BEND, IND.**
2d half (9-12)
West & McGinty
Jue Fong
(Three to fill)

**SPR'GFIELD, IND.**
**Orpheum**
2d half (9-12)
Manley & Baldwin
Barry & Whitledge
Spotlite Rev
Chilton & Thomas
(One to fill)

**THIS WEEK**
**NORTON and BROWER**
State, New Orleans
**JONES and HULL**
Melba, Brooklyn
**GRANT and ROSALIE REVUE**
Crotona and National
Direction
**CHAS. J. FITZPATRICK**
160 West 46th Street, New York

## Interstate

**AMARILLO, TEX.**
**Fair**
1st half (13-15)
(Same bill plays Wichita Falls 2d half)
Lee Morse
Oliver & Crangle
Am Nite in London
Ed & M Beck
Minor & Root Rev

**ATLANTA, GA.**
**Ritz (13)**
Guilly & Jenny
Philson & Duncan
Dailey Paskman Co
Primrose Semon
(One to fill)

**AUSTIN, TEX.**
**Hancock O. H.**
1st half (13-15)
(Same bill plays Galveston, 2d half)
Falls Reading & B
Estelle Fratus
Henry Santrey Co
(Three to fill)

**BATON ROUGE**
**Columbia (13)**
(Same bill plays Alexandria, 14; Monroe, 15; Pine Bluff, 16; Shreveport, 17; Texarkana, 18)
Jack Hanley
Maddock's Co
Rice & Newton
Petleys
(One to fill)

**BIRM'GH'M, ALA.**
**Majestic (13)**
Brencks & Bella D
Sargent & Lewis
Kelso & Demonde
4 Camerons
Woodland Rev

**DALLAS, TEX.**
**Majestic (13)**
Marshall & LaRue
H'ynes L'hm'n & K
Weston & Lyons
Harry Kahne

**HOUSTON, TEX.**
**Mertini (13)**
Riblo LaCotina Co
Ann Clifton
Janet of France
Rody Jordan
Jack Kneeland Co
(One to fill)

**L'TLE R'K, ARK.**
**Majestic**
1st half (13-15)
Nugold Rev
Everett Sanderson
Cantor & Duval
Mandel Bros
(One to fill)
2d half (16-19)
Derickson & Brown
Want Ads
(Three to fill)

**NEW ORLEANS**
**Orpheum (13)**
Herberta Beeson
Murray & Irwin
Harry Levan Co
Frank Conville
Blue Blowers
Mack & Rossiter

**OKLAHOMA CITY**
**Orpheum (13)**
Torellis' Co
Hap Hazard
Marie Vero
A & M Havel
Gibbs 2

**S'N ANT'NIO, TX.**
**Majestic**
1st half (13-15)
(Same bill plays Waco 2d half)
Alice De Garmo
Blue Grass 4
Bert Lytell Co
Kelly & Forsythe
Leff & D'm'rest Sis

**TULSA, OKLA.**
**Orpheum (13)**
Carlton Emmy's Co

**HOWARD SLOAT**
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

Wayburn's Buds
May Usher
Walzer & Dyer

**FT. SMITH, ARK.**
**Joie (13)**
Nugold Rev
Everett Sanderson
Cantor & Duval
Mandel Bros
(One to fill)

**FT. WORTH, TEX.**
**Majestic (13)**
Groh Co
Bartrum & Saxton
Musical Conserv
Ray & Harrison
Johnny Hyman
Brendel & Burt
Petite Rev

**WICHITA, KANS.**
**Majestic**
1st half (13-15)
Nolly Tate
G & E Parks
Mayo & Lynn
Goin' North
N & C Selby Orch
2d half (16-19)
McCreas
Aldrich Hawaiians
(Three to fill)

## Orpheum

**CHICAGO, ILL.**
**Palace (13)**
Hermanos Williams
Boyde & Della
Lovenberg Sis & N
Dave Appolon Co
La Belle Pola
Eugene O'Brien Co
B & E Newell
(One to fill)

**State-Lake (13)**
Alma Neilson Co
Olive Olsen
Patricola
Marrone & LaC Rv
Pagganna
Toto
Geo Dormonde Co
(Two to fill)

**Tower**
1st half (13-15)
Fortunello & C
Billy House Co
Violet Joy Bd
Wallace & May
(One to fill)
2d half (16-19)
9th Hole
Skelly & Hiet Rev
Jean Fuller Rev
R & D Dean
Bee Hee & Ruby'te

**DENVER, COL.**
**Orpheum (13)**
Shadowgraph
Chevalier Bros
Hyde & Burrell
Morris & Campbell
Ballet Caprice
Brooks & Rose

**KANSAS CITY**
**Orpheum (13)**
Venita Gould
Eddie Foy Co
Chameion Caprice
Pasquali Bros
(Two to fill)

**LOS ANGELES**
**Hillstreet (13)**
Mongadors
Sarah Padden Co
Leo Carrillo
Harry Holmes
Billy Farrell Co
4 Readings

**Orpheum (13)**
Willie Mauss
Eddie Leonard
Crawford & Brod'k
B & J Brown
Bowers & LaMotte
Keo Taki & Yoki
Wayburn's Rev
M De La Matte
(One to fill)

**MILWAUKEE**
**Palace (13)**
Claude & Marion
Fulton & Mack
Larry Rich Co
Nite at the Club
Rich & Cherie
(One to fill)

**Minneapolis (13)**
Harry Waiman
Murray & Oakland
Olsen & Johnson
Mijares
Peter Higgins
(One to fill)

**OAKLAND, CAL.**
**Orpheum (13)**
Peggy MacKenzie
John Steele
Colleano
Waner Bros
Alexander & Peggy
(One to fill)

**OMAHA, NEB.**
**Orpheum (13)**
Ryan Sis
Michon Bros
Harry Carey Co
Brown & Whittaker
Senna & Dean

**PORTLAND, ORE.**
**Orpheum (13)**
Coward & Bradd'ck
Toney & Norman
LaSalle & Mack
Carl Freed Orch
Lew Hearn Co
Ida May Chadwick

**ST. LOUIS, MO.**
**Orpheum (13)**
Blue Slickers
Doc Baker
Chilton & Thomas
Joe Browning
Zelda Stanley
(One to fill)

**St. Louis (13)**
Barry & Whitledge
Torino
Nitza Vernille
Gene Austin
(Two to fill)

**SAN FRANCISCO**
**Golden Gate (13)**
Gaston Palmer
Jerome & Grey
Crystal 3
Brennan & Rogers
1 Arabian Nite
Peg Wynne

**Orpheum (13)**
Galenos
Reed & Duthers
Ruffin Co
Ch'lotte Greenwood
Art Henry
John Burke

**SEATTLE, WASH.**
**Orpheum (13)**
Barto & Mann
M Montgomery
Chas Ruggles
Walter McNally
Stan Kavanaugh
Deno & Rochelle

**VANCOUVER, B.C.**
**Orpheum (13)**
Tom Davis 3
Jack Benny
Sunshine Sammy
Bestor's Orch
Cardini
Beverley Bayne

**WINNIPEG, CAN.**
**Orpheum (13)**
Anderson Bros
Frankie Heath
3 Melvin Bros
Tiny Town Rev
Will Halligan
Countess Sonia Co

## Keith-Western

**CLEVELAND, O.**
**Read's Hipp**
**1st half (13-15)**
Manning & Class
Van De Velde Tr
Johnny Barry Co
Carlton & Bellew
Geo McCleenon
2d half (16-19)
Loose Bros
Zelda Bros
Romas Tr
Under the Palms
(One to fill)

**DETROIT, MICH.**
**Grand Riveria (13)**
Bernie Green
Cogert & Motto
(Three to fill)

**FT. WAYNE, IND.**
**Palace**
1st half (13-15)
Bobby Randall
West & McGinty
(Three to fill)
2d half (16-19)
Jimmy Barry
London Paris & N.Y.
Pat Henning Co
(Two to fill)

**GREEN BAY, WIS.**
**Palace**
2d half (16-19)
Barber & Jackson
Warner & Cole
Henry Catalano Co
(Two to fill)

**HAMMOND, IND.**
**Parthenon**
2d half (16-19)
Hudson Rev
(Others to fill)

**LEXINGTON, KY.**
**Ben Ali**
1st half (13-15)
Toby Wilson Co
Country Club Co
(Three to fill)
2d half (16-19)
Edna W Hooper
(Others to fill)

**MUNCIE, IND.**
**Wysor Grand**
1st half (13-15)
Robinson & Pierce
Edna W Hopper
Louis & Cherie
(Two to fill)
2d half (16-19)
Schichti's Co
Le Bart Evans
(Three to fill)

**RICHMOND, VA.**
**Murray**
2d half (16-19)
Veronica & Falls
Robinson & Pierce
(Three to fill)

**SANDUSKY, O.**
**Schade**
2d half (16-19)
Morin & Gale
Loos Bros
(Three to fill)

**SPRINGFIELD, O.**
**State**
1st half (13-15)
Chris Richard's
(Others to fill)
2d half (16-19)
Colby & Murphy
Gibson & Scott
(Three to fill)

**TERRE HAUTE**
**Indiana**
1st half (13-15)
Hooper & Gatchett
(Others to fill)
2d half (16-19)
Ernest Hiatt
Louis & Cherie
Chita Co
Big Rosie
(One to fill)

**WINDSOR, ONT.**
**Capitol**
1st half (13-15)
Worden Bros
Arthur & BrownRv
Barber & Jackson
Roger Williams
Hayes & Cody
2d half (16-19)
Carlton & Bellew
Sid Morehouse
Visser 3
Foster & Semon
Les Gellis

## Keith-Albee

**NEW YORK CITY**
**Broadway (6)**
Roger Imhoff
Billy Ha...n
Corelli Sis
Loma Worth
Fred Allen
Shirley Dahl
Large & Morgmer

**Chester**
2d half (9-12)
Jean LaCrosse
Vox & Walters
B & L Gillette
Valerie Bergere
(One to fill)

**Coliseum**
2d half (9-12)
4 Serlaneys
Greenlee & Drayt'n
Sessue Hayakawa
Bob Albright
Ledova

**81st St.**
2d half (9-12)
Cecil Alexander
Ella Shields
Harrington & Gr'n
Modena's Rev
Tom & Jerry

**86th St.**
2d half (9-12)
The Show-off
Miller & Corbett
(Three to fill)

**5th Ave.**
2d half (9-12)
Healy & Cross
Talent & Merit
Lady Alice's Pets
(Two to fill)

**58th St.**
2d half (9-12)
Usher
B'rnardine D'Grave
Montana
Wardell & Lacosta
Otto & Oretto
Revel Bros & Red

**Fordham**
2d half (9-12)
Pickfords
Mary Marlowe
Nazimova
Marty Joyce
(One to fill)

**Franklin**
2d half (9-12)
Turner Bros
Frisco & Bd
Eddie Conrad
(Two to fill)

**Hamilton**
2d half (9-12)
Frank Farron
Golden Violin
A & F Steadman
(Two to fill)

**Hippodrome (6)**
5 DeCardos
Mills & Goodwin
Chain & Archer
Catalini
Sylvia Clark
Ruiz & Bonita
Alexandria & Olsen
(13)
Howard's Ponies
Du Ponts
Wright Rev
Bob Albright Co
(Three to fill)

**Jefferson**
2d half (9-12)
Louis & Winthrop
Miss Juliet
Jim McWilliams
Vera Sabini Co
(One to fill)

**125th St.**
2d half (9-12)
Sheldon Heft & L
Joyner & Hopkins
Hayden Manny
Coram
Anna May
LaGraciosa

**Palace (6)**
Rhea & Santora
Medley & Duprey
Levan & Doris
Gruber's Anim
Moss & Fontana
Tex McLeod
Edith Meiser
Waring's Penna
(One to fill)
(13)
Carini
Serlaney Tr
Marg Swern
Pathouchift's Midg
Waring's Penna
(Others to fill)

**Regent**
2d half (9-12)
Dales
Joe Young Co
Bedini & Arthur
(Two to fill)

**Riverside (6)**
4 Girtons
Frakson
Marg Severn Co
Hurst & Vogt
Wedding Gown

**FAY'S PHIL.**
**(FULL WEEK)**
Booked by
**FRANK WOLF, JR.**
Colonial Trust Bldg.
PHILADELPHIA, PA.

Clark & Bergman
Hal Neiman
Solly Ward Co
Inez & DeWynn
(13)
Lily Morris
Catalini
Maude Earle
Eddie Lambert
Coram
Gautier's Dogs
Mosconi Bros
Summers & Hunt
(One to fill)

**Royal**
2d half (9-12)
Apollo 3
Auger & Fair
Joe D'Arcy
(Two to fill)

**CONEY ISLAND**
**Tilyou**
2d half (9-12)
Briants
Marty Marlow
Conlin & Glass
Gamby-Hale Co
Wayburn's Ritzy R

**FAR ROCKAWAY**
**Strand**
2d half (9-12)
Frank Sinclair
Nan Halperin
Frankel & Dunlevy
Snow Colum & J
(One to fill)

**BROOKLYN**
**Albee (6)**
Cortini
Joyner & Foster
Teck Murdock
Dooley & Sales
Fanny Ward Co
Side Kicks
(13)
Ingenues
As We Were
Dayre & Sayre
Serge Flash
Jim McWilliams
(One to fill)

**Bushwick**
2d half (9-12)
Jack & Jill
Ergotti & Herman
Digimali
Racine & Ray
Lewis & Wyman

**Flatbush**
2d half (9-12)
Fred Hughes
Bradford & Hamil
(Three to fill)

**Greenpoint**
2d half (9-12)
Clair Vincent
Davis & McCoy
Moran & Wiger
Richard Keane
Banjoland
Dale & Fuller
Dalmage & Kity
(One to fill)

**ASHTABULA, O.**
**Palace**
3d half (9-12)
Seebacks
Kemper Bay'rd & J
(Three to fill)

**ATLANTA, GA.**
2d half (9-12)
Gibson & Price
Adele Verne
Tad Tieman's Bd
Al K Hall
On the Air

**ATLANTIC CITY**
**Earle**
3d half (9-12)
Caberet Dogs
League of V'mpires
Lane & Harper
(Two to fill)

**AUBURN, N. Y.**
**Jefferson**
3d half (9-12)
Forbes Prout
Bohn & Bohn
Ann Gold
Ray & Stone
(One to fill)

**BALTIMORE, MD.**
**New Garden (16)**
Hunter & Percival
Battery to Bronx
Ferry Corwey
Page & Cortez
Kirk & Lawrence
(13)
Frakson
Will Fyffe
Payne & Hilliard
Davis & Darnell
Peaches Browning

**BAYONNE, N. J.**
**Keith's**
2d half (9-12)
Strains & Strings
Ferris & Rome
(Three to fill)

**B'VR FALLS, PA.**
**Regent**
2d half (9-12)
Walter Brower
Tock & Toy
Marie Mang
(Two to fill)

**BIRM'GH'M, ALA.**
**Lyric (6)**
Parkman's Rev
Guilly & Jeanny
Primrose Seaman
Philson-Duncon
(One to fill)
3 of Us
(One to fill)

**Madison**
2d half (9-12)
A & J Creli
Wellman & Russell
Conlin & Glass
Briants
Joe Young Co
Happiness Co

**Orpheum**
2d half (9-12)
Dell Sis & Tompkin
Frees & Wilson
Wilson & Dobson
Sunkist E Nelson
Tarzan

**Prospect**
2d half (9-12)
Howell's Co
Furman & Evans
Kelly & Jackson
Clarion Co
Browning & Br'ken

**AKRON, O.**
**Palace**
2d half (9-12)
L'ym'n McGinty Co
Sid Morehouse
Felovis
Seed & Austin
Rich & Cherie
Larry Rich Co
1st half (13-15)
Val Harris
Lubin Sis
Corinne Tilton
Corinne Liiton
Manny King Co
(Two to fill)
2d half (16-19)
Rogers & Wynn
Rose & Thorne
Chas Withers
Joe Roberts
Frank Svero Co
(One to fill)

**ALBANY, N. Y.**
**Proctor's**
2d half (9-12)
Homer Lind
John Marvin
Fred & Daisy Rial
Carl & Inez
Boyd & King

**ALLENTOWN, PA.**
**Colonial**
2d half (9-12)
Loyal's Co
Fields & Fink
Ed Dale
Mildred Feeley
Just Suppose

**ALTOONA, PA.**
**Mischler**
2d half (9-12)
Record Co
Cecil & Van
(Three to fill)

**AMSTERD'M, N.Y.**
**Rialto**
2d half (9-12)

**BOSTON, MASS.**
**Gordon's Olympia**
**(Scollay Sq.) (6)**
Mason & Dixon
Tabor & Green
Michel
Mystic Mirror
Al Emma & Margie
J C Mack
Chas Hill

**Gordon's Olympia**
**(Wash. St.) (6)**
5 Jansleys
Kaye & Sayre
Marie & Ann Clark
Martinet & Crow
Leslie & V'nd'rgrift
Arthur Jarrett
Laughlin & West

**Keith's (6)**
Chapelle & Carlet'n
Gilbert & French
As We Were
Butler & Parker
Pilcer & Douglas
Vivian Hart
Henry Regal Co
Side Show
(13)
Sully & Haughton
Geo Beatty
McL'ghlin & Evans
Elsie Janis
Vivian Walters
Revel Bros
Ashley & Sarge
(One to fill)

**New Boston (6)**
Krugel & Robles
Howard's Ponies
Tanner & Palmer
Mosconi Bros
Buddie Beryl
Elrey Sis

**BRADFORD, PA.**
**Bradford**
2d half (9-12)
Bob Hall
Billy Champ
Bailey & Phil
(Two to fill)

**BRIDGEPORT, CT.**
**Palace**
2d half (9-12)
Bevan & Flint
Lane & Lea
Reed Hooper
Jos B Stanley
Charlotte Worth
B & O Nelson

**Poli's**
2d half (9-12)
Gaston & Andre
Wilson Bros
Yvonne & Victor
4 Pepper Shakers
(Two to fill)

**BUFFALO, N. Y.**
**Hippodrome (6)**
Harry Wolf Co
Besser & Balfour
Elsa Ersi & Ayres
Ibach's Ent
Thos J Ryan
Schuberts

**CAMDEN, N. J.**
**Tower's**
2d half (9-12)
Castle of Dreams
Joy Bros & Gloom
Olyn Landick
Mathews & Dyer
Ted Shaw

**CANTON, O.**
**Palace**
2d half (9-12)
Rubio Sis
Sidney Marion
Granados Holbrook
Jim Barry
Sunny Jarmann

**C'RL'ST'N, W. VA.**
**Kearse**
2d half (9-12)
Al Weber
Bud Carlell
Yachting Party
Will & L Kaufman
(One to fill)

**CINCINNATI, O.**
**Albee (6)**
Land of Clowns
Gerald Griffen
Joe Roberts
Ross Wyse Co
(One to fill)

**Palace (6)**
Gordon's Dogs
Jack Lee
Barr & LaMarr
Guy Voyer Co
Quixy 4
Going North
3 Swifts
(13)
Herbert Faye Co
Yesterthoughts
Parisienne Art
Weir's Elephants
Berrins & Fye
Covington & Kentt
Fisher & Gilmore

**CL'KSB'RG, W.VA.**
**Robinson Grand**
2d half (9-12)
C & L Fondau
Liaseed Tr
Tramp Tramp
Gladiators
Ryker & Mack
Fred & J Reinhart
Shuffle Along 4

**CLEVELAND, O.**
**105th St. (6)**
Leo Society Singers
Kraft & Lamont
Calif Nite Hawks
Rose & Thorne
Van Develde Co
(13)
Wilton & Weber
Whirls of Splendor
Wm Kennedy
Cosmopolitan 4
(One to fill)

**Palace (6)**
Brown & La Hart
Murdock & Mayo
Chas Withers
Nick Lucas
Ina Alcova
Gilfoyle & Lang
(13)
4 of Us
Ann Codee's Co
Rosita & Ramon
(Others to fill)

**COLUMBUS, O.**
**Keith's**
2d half (9-12)
Vaughn Comfort
Paris Fashions
Val Harris
Van Hoven
Vanessi
(One to fill)

**DAYTON, O.**
**Keith's**
2d half (9-12)
On Tour
Harry Jolson
Chamberlin & Earl
Wm A Kennedy
Herbert Faye Co
Weir's Elephants
1st half (13-15)
Allen Cornfield
Jerome & Ryan
Jack Russell Co
Inglis & Davis
Paris Fashions
(One to fill)
2d half (16-19)
2 Daveys
Harrington Sis
Carmen's Co
Florrie La Vere
St Claire Sis & O'D
(One to fill)

**DETROIT, MICH.**
**Temple (30)**
Alleen & Marjorie
Whitey & Ed Ford
Jed Dooley
Weaver Bros
Marcus Sis Co
(13)
Nick Lucas
Brown & LeHart
(Others to fill)

**Uptown**
2d half (9-12)
Hickey Massart Rv
Kelso Bros Rev
(Three to fill)

**DUNKIRK, N. Y.**
**Capitol**
2d half (9-12)
Will J Ward
(Others to fill)

**EASTON, PA.**
**Keith's**
2d half (9-12)
Sol Gould
Jack & Ruth Hays
Bennett Bros
Ralstons
(One to fill)

**ELIZABETH, N. J.**
**City**
2d half (9-12)
Kitty Doner
Summers & Hunt
Colleanos
Haworth
(One to fill)

**ELMIRA, N. Y.**
**Majestic**
2d half (9-12)
Cuckoo
Aerial Bailey
(Three to fill)

**ERIE, PA.**
**Erie (6)**
Hurst Bros
Dalton & Craig
Ruby Norton
Lovenberg Sis & M
(One to fill)
(13)
Cooper & Clifton
Brown Derby Orch
Vaughn Comfort Co
(Two to fill)

**FAIRM'NT, W. VA.**
**Fairmont**
2d half (9-12)
Red Marshall
Homer Romaine
Geo Wong
May & Kilduff
Al H Wilson

**GLENS F'LS, N.Y.**
**Rialto**
2d half (9-12)
Gilbert & May
Lane & Haley
Chelm St Orr
Jack Dancie
(One to fill)

**GL'V'RSV'LE, N.Y.**
**Glove**
2d half (9-12)
All Girl Show
(Others to fill)

**G'D R'P'DS, MICH.**
**Ramona Park**
2d half (9-12)
Stubblefields
Nancy Decker
La Belle Pola
Galla-Rini
Caites Bros
Scrambled Legs
1st half (13-15)
Kelso Bros
Oxford 4
Ruby Norton Co
(Three to fill)
2d half (16-19)
Guy Voyer Co
Sid Moorehouse
Quiev 4
Mme Herman
(Two to fill)

**GR'ENFIELD, PA.**
**Victoria**
2d half (9-12)
Casey & Warren
Lehr & Bell
Kleo Lambert
Red Capes
(One to fill)

**GREENSB'RG, PA.**
**Strand**
2d half (9-12)
Wilton & Weber
Ruth Sis & Moore
Watkin's Circus
Leroys
Grindell & Esther

**HARRISB'RG, PA.**
**Majestic**
3d half (9-12)
Roscoe Arbuckle
Burns & Kane
Cort Beddie
Tyler & St Clair
Keller Mack
2d half (9-12)
Midget Follies
R & K Morris
Karle & Raven
Tom Lane
Mack & Stanton
Dien Sis

**HARTFORD, CT.**
**Capital**
2d half (9-12)
Gossips of 1927
(Others to fill)

**Palace**
2d half (9-12)
Lew Welch
Ada Brown
Pelot & Scofield
O'Rourke & Krebs
Orange Grove Ent

**HUNT'GTON, W.V.**
**Orpheum**
2d half (9-12)
Heller & Lorraine
Minstrel Memories
St Clares & O'Day
Hall & Symonds
(One to fill)

**INDIANAPOLIS**
**Keith (6)**
Beegee & Qupee
Emmett O'Mara
Fisher & Gilmore
Corrine Tilton
Brown Derby Orch
(13)
3 Swifts
Jack Lee
Shean & Cantor
Jed Dooley Co
Cansino & Juanita

**ITHACA, N. Y.**
**Strand**
2d half (9-12)
Al's Here

**AL GROSSMAN**
160 West 46th Street, Bryant 4573
BOOKING LOEW'S HEADLINERS
BOOKED THIS WEEK
EDWARD J. LAMBERT
THE AMERICAN FASHION PLATE
Can Do the Same for YOU

Wilbur Mack
(Three to fill)

**JAMESTOWN, N.Y.**
**Shea's**
2d half (9-12)
Rudell & Dunegian
Cosmopolitan 4
Carlton & Bellew
Jas Coughlin
Enos Frazere

**JERSEY CITY**
**State**
2d half (9-12)
Jos E Howard
Scotty Holmes
(Three to fill)

**JOHNSTOWN, N.Y.**
**Majestic**
2d half (9-12)
John Murphy
Wilton Sis
Shelvey & Adams
Martine & Co
M & B Harvey

**LANCASTER, PA.**
**Colonial (6)**
Marcus Review
(Others to fill)

**LAWR'NCE, MASS.**
**Empire**
2d half (9-12)
Jack Ryan
Honey Boys
(Three to fill)

**LIMA, O.**
**Keith's**
2d half (9-12)
Shean & Cantor
Berrins & Fitt
(Three to fill)

**LOCKPORT, N. Y.**
**Palace**
2d half (9-12)
Sandy & Douglas
Broken Toys
Artie Mehlinger
(Two to fill)

**L'G BRANCH, N.J.**
**National**
2d half (9-12)
Bicknell

**MT. VERNON, N.Y.**
**Prospect**
2d half (9-12)
Rome & Gaut
Burns & Allen
(Three to fill)

**NASHV'LE, TENN.**
**Princess (6)**
Agemos
Chas Timblin
Florrie LaVere
Mayo & Lynn
Cadet 6

**NEWARK, N. J.**
**Proctor's**
2d half (9-12)
Gus Edwards Rev
(Others to fill)

**NEWBURGH, N. Y.**
**Proctor's**
2d half (9-12)
Sunkist Rev
4 O'Connors
Griffith & Young
Sylvester & Vance
Billy Randall

**NEW HAVEN, CT.**
**Palace**
2d half (9-12)
E Sheriff
Block & Sully
Bury's Stars
Friv Parisiennes
Nell McKinley

**NEW ROCHELLE**
**Proctor's**
2d half (9-12)
Norworth & Ade
Senator Murphy
(Three to fill)

**NIAGARA FALLS**
**Belleview**
2d half (9-12)
Viola May
Art Stanley
(Three to fill)

**N. ADAMS, MASS.**
**Empire**
2d half (9-12)
Prince Ali
Fantinos
Hewitt & Hall

**NEW ENGLAND**
Sixty Theatres in New England, including Sundays, Split Weeks, Full Weeks, "Presentations" and Cabarets, are booked by
**WALTERS, DENISH & FRISCO**
306 Stuart Street, Boston, Mass.
Phone Hancock 2566

Gilbert & Wimp
Wm Sabbott
Ward & Hart
(One to fill)

**LOUISV'LE, MASS.**
**Keith's**
2d half (9-12)
Ed & Lottie Ford
Goode & Leighton
Tobby Wilson
Alex Carr
Alex Mirano
1st half (13-15)
2 Daveys
Harrington Sis
Camens Co
Florrie La Vere
St Claires & O'Day
2d half (16-19)
Allen Cornfield
Jerome & Ryan
Jack Russell Co
Inglis & Davis
Paris Fashions

**LOWELL, MASS.**
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2d half (9-12)
Gwynne Co
Dixie 4
Wolfe & Jerome
Janet Kippen
Bond & Wright
Briscoe & Rauh
1st half (13-15)
Dorothy Lind Co
Carr Bros & Betty
Gevan & Hunt
McCool & Doon
Corrine Arbuckle
Riddle & Cooper
Barto & Clark
(One to fill)

**OTTAWA, CAN.**
**Keith's**
2d half (9-12)
Juan & H Reyes
Ed & Lee Travor
Marion Gibney
Lydell & Gibson
Danny Dugan

**PASSAIC, N. J.**
**New Montauk**
2d half (9-12)
Elliott & Latour
Dave Harris
Shannon & Cole Rv
Golda Co
Grace & M Eline

**PATERSON, N. J.**
**Majestic**
2d half (9-12)
Davis & Darnell
Freeman & Seym'r
J & K Lee
Fred Lindsay
(One to fill)

**PHILADELPHIA**
**Broadway**
2d half (9-12)
Rhyme & Reason
Bentell & Gould
Emma E Harvey
Foley & Latour
Elsie & Herman

**Cross Keys**
2d half (9-12)
Anthony & Rogers

(Continued on page 63)

# TELLING 'EM OFF

Etiquette in high circles was revealed to the mob at the "society premiere" of "Sadie Thompson." A Junior League candy-butcher in an ermine wrap ran up and down the aisles all during the picture poking gumdrops under the noses of the aisle-seat holders.

### As Lon Chaney Might

A young German lad presented himself for a Vitaphone test recently, announcing in good faith that he wanted to be a Vitaphone Lon Chaney.

Upon being asked why he thought he could do it, he said, "Lookit!" And threw one hip and shoulder out of joint with a resounding crack.

### Chorus Boys' Hideaway

The biggest under-cover frolic the chorus boys have pulled was staged recently with the Fifth Avenue Childs midnight gross falling off 80 percent. The laddies rented an impoverished school for backward children near Inspiration Point. The blackboards which lined the rooms were used for original Mother Goose murals. Kiddies were assessed $20 per. Promoters were left holding the bag for about 4 c's. They hadn't figured on food for the following day and cars to get the boys back downtown for the next night performance.

### Posing for Penny Pictures

Some of the prizes among the Times Square chorines are secretly picking up $10 daily posing for the flickers in the penny arcade machines. They say the work is as dignified as any they've struck, as the pictures are rigidly censored.

Undress stunts aren't required, although the penny machines display provocative billings. The penny operas are being shot in one of the shut-down motion picture studios.

### Making-Up Policewomen

A pair of dignified matrons called on one of the Times Square make-up experts last week and asked to be made-up so they could pass for professional gals. The rtist obliged, but felt plenty of curiosity. It developed the skittish babies were representatives of "the law," and they wanted to pass as belongers, having been assigned to a raid.

### "Love Me" on Ice

The girls are getting around a bit. There doesn't seem to be a hot spot for a picture heroine who faints four times in as many reels. The girls like to imagine themselves in the heroine's place.

And how can they do it, when the maiden is so unreal as Mary Philbin is required to be in "Love Me and the World is Mine." Mary is so pure and gentle she can't understand why all the men are so good to her. And E. A. Dupont, who gave spine to all the characters in "Variety," is responsible for this one. Mary isn't only goofy, she's sappy, letting a playmate joy-girl bulldoze her into breaking with the sweetie.

One thing about the American girl fans should be explained to E. A. Dupont of Germany. They like their Cinderella legends in a form which fits their own lives. They like Cinderella to get the Prince aggressively, not leaning on mere chance. "Love Me" might be hot for the provinces still devoted to wide eyes and smelling salts.

### A Cry Picture

"Sadie Thompson" will hand the girls a wallop. It's a cry matinee film. And what broad-minded femme won't like to see a wrong-girl get a marine sergeant with a license over the mantel?

Sadie's a great show for the women, aside from the sympathy it gives the kicked-around. Great drama, great comedy (some not too refined) and corking performances by the whole troupe.

## Bessie Mack's Double

Bessie Mack, generally believed to be the p. a. of the Capitol, New York, is now the accredited publicist, succeeding C. A. Leonard, who came from Howard Deitz's staff in the M-G-M home office to take charge when Martha Wilchinski went Roxy.

Miss Mack's former title was actually that of secretary to Major E. J. Bowes. She is now doing both.

### Soph's Promise

Who but Madame Soph Tucker could go fly on a picture house stage? At the Paramount Sophie gives them two sizzlers. And they like it.

Sophie says, "When better men are made, I'll make 'em." And the ladies yell. There's been so much scarf dancing and sofa-cushions coming to life on the stages of the picture theatres, it looks as though the Madame finally will help the girls let down their back hair.

### Colleen Moore's Nice Fit

"Her Wild Oat" has Colleen Moore doing a female Harry Langdon, and the gag comedy yarn is more suited to Colleen than anything she has done in a long time.

It's all very Cinderella, to be sure, and the poor girl who invades a sassiety resort in pursuit of her man is a story with whiskers.

But Miss Moore is very clever as the fake duchess named after a soup. And the story doesn't matter for the gags are good. The girl fans will eat "Her Wild Oat."

Three writers share credit for the title: "This is an aviation season. Let the hips fly where they may."

### Bright—and From Sweden

"Discord" looks as though the Swedes may have gotten the idea. It's a bright comedy in any language. And one particularly appealing to the ladies, setting forth the unique theory that a wife may kiss a gorgeous man and not mean any harm, even though she happens to be in the nude at the moment.

"Discord" is more in the spirit and technique of the American market than any one which has come out of Sweden. The makeups, the girls' legs, the cutting of closeups into long shots are all Hollywood.

Story is a very light comedy of adjustment in a marriage between a country man and a city belle. Acting is good. And the final scene is charming and sophisticated. And there's a bet for film men in a very young girl who has a minor role.

### D. W.'s Error

When "Drums of Love" opened at the Liberty, D. W. Griffith offered an apology for not having made a "box office picture." If it isn't the girls aren't going to the movies. "Drums" is a girls' picture. Girls eat love tragedy. There isn't one who secretly wouldn't like to die for love. And if they won't pay $2 at the Liberty, they will flock into the regular picture houses to see "Drums."

And that is what Mary Philbin does, in beautiful photography. Also, she cheats. Another trick in which women have not lost interest. Francesca di Rimini has been the flick's romance for generations. It's hardly possible they'll pass it up when it is done in the popular form of motion pictures.

### Marjorie Spahn's In

The chorines who subsist entirely on thyroid capsules have been thrown into a panic by a 135-pounder who is the ensemble outstander in "Take the Air." This girl is overweight and looks it, but she gets a hand at every performance. She is plenty cute. Her name is Marjorie Spahn. She's 19 and from the Jersey Oranges.

Every morning before running for her train Marjorie fortifies herself with six eggs. And a number of the chorines who've been eating pineapples to keep their jobs are secretly passing their plates for mashed potatoes.

### Couple of Peeks, Too

"The Web of Fate," with Lillian Rich doubling for vice and virtue, both as a blond, got so entangled finally it repeated a shot of the villanous lady peeking through the curtains though she had changed her dress for the second peek. But this is what they call a quickie so they move and work fast.

Her velvet brocade negligee was rather unusual with the material coming from the waist in front to fall over the shoulders into a narrow train. The bill called for an ermine coat, but it didn't photograph like that.

Miss Rich rode in white linen, posed in the moonlight in beaded georgette and said "yes" in a long white frock that was the essence of innocence. She did very well with her dual character.


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# GRAY MATTER

## By MOLLIE GRAY

(TOMMY GRAY'S SISTER)

### At the Palace

Palace program says that in the Mid-Season Bill next week, "the high standard of the winter will be maintained." Any fur dealer will tell the world that as a winter this one has been a failure.

Waring's Pennsylvanians are making overtures out of popular songs and making new friends in their new territory this week.

Edith Meiser, delighting everyone with songs of the past and present, had a gown that was just as accommodating. Of a beautiful shade of blue taffeta, it was first a robe de style with a large bow of yellow at the right hip, and its short tight sleeves were slit. Then Queen Elizabeth made big puffed sleeves necessary as well as the stiff lace collar, flaring, and cap to match. When the upper skirt was removed and the lower one dropped and an enormous feathered hat and boa added Miss Meiser became the Gibson Girl. A disappointed audience got no encore.

Tex McLeod shouldn't tell trade secrets. He said he laughed when he saw the audience coming in. Marjorie Tiller, with Ted, was attractive in a soft white crepe frock with a red rose perched on her shoulder. Slipper bows of the same color would be a big improvement on the pink ones now used.

Medley and Dupree, who have no first names according to the program, were entitled to the laughs they got. The girl is very pretty, more so in the green lace frock with tiny roses showing through it than the one of black velvet, whose rhinestone trimming across the bodice ended in a hip ornament and strings of the stones from it.

Marion Barclay's fine voice seemed in the wrong spot in an opening act. Rhea and Santoro, whose many curtain bows must have satisfied any act. A white lace costume of Mlle. Rhea's was lovely and the black satin white feathered hat a good way of bringing out that fact.

### Shin Kicking Out Here

"Dimpled Darlings"—and did they have room for dimples!—will go into burlesque history for two reasons. There was no policeman in it and it had the most girls, judged by the scales. They were all pretty and quite lively, proving the Columbia stage is well built.

Nora Ford left nobody in doubt that she has a pretty figure. She and Dolly Beranger made Isabelle Van's girls appear very modest in spite of the new colored lights that have been added to the edge of the runway.

Isabelle was a vision in a cap of stiff green tulle and silver spangles and long green and silver skirt with not much between. Her left arm was much braceletted.

Her girls appeared once in white taffeta and again in two colors of the same material, both costumes having real skirts. They had to do something to distinguish themselves from the chorus so they dressed.

The Columbia has only one thing to recommend it as an assignment, it's the only theatre where a woman doesn't have to profit by the old proverb, "A knick in the shins is worth two gentle hints." Regardless of how obvious the reason the fact is rare enough to entitle the theatre to a bronze tablet.

Three times in two hours the "shin kick" made the goal—an empty seat—at another theatre on Broadway.

### As to "Cradle Song"

As famous as Eva Le Gallienne has become it was probably natural that the crowded lobby failed to recognize her in a sealskin coat, her hair all on end from the wind and trailed by a shaggy pup. She carries her honors quietly. The usual full house saw "The Cradle Song," for which a handkerchief is as necessary as a ticket at the old 14th Street theatre. The simple charm of the story and the delightful playing of Miss Le Gallienne and Josephine Hutchinson have made people go often enough to learn the lines.

Strange, too, when there are no sensational disclosures of any kind, no slapstick or lipstick or even liquor, just a little gem in a most dilapidated setting.

### At the Paramount

Sophie Tucker must create her picture public so her next appearance there should receive a warmer welcome. Her gorgeous ermine and sable coat Monday covered a green crepe gown, the color of which matched the lining of the coat. The uneven hemline of the gown was achieved by a fullness at the right side hanging longer. A single loose panel hung from back of the left shoulder and diamond earrings and several bracelets completed her costume.

Six English Tiller girls wore men's formal dress clothes with top hats and canes, and appeared in the finale in fantastic black and gold costumes and high feathered hats. Scarlet velvet curtained the stage, once with silver strands and again plain.

### "Buck Privates'" Help

Joseph Cherniavski and the Colonians—why didn't they call them Colonists?—are doing a lot to bring 53d street to the picture public in spite of the heavy billing outside, which usually makes people skeptical.

The Colony assumed a martial appearance with ticket takers in khaki, bugler mingling with the auto horns outside and aviatrix ushers in silver and satin inside.

All for "Buck Privates," and it needed the help. Everything is blamed on the war, so making Lya de Putti an ingenue will have to be, too. Maybe she likes curls and girlish dresses and a chance to wear a uniform—more a Boy Scout's than an overseas veteran's. But she had her beautiful white satin wedding gown, pearled on bodice and edge of long train, ready on a moment's notice, giving a lesson in preparedness.

### A Lindy A-Horse

Sombreros will surely go out of style now with Tom Mix making our Westerns so high hat. "The Arizona Wildcat" is actually interesting and though even Tom couldn't make East and West meet he did bring the wild and wooley to the slick and silk of California.

This let Kathleen Key unlock another wardrobe, this time for Dorothy Sebastian. Her white taffeta frock had lace sleeves open the whole length, caught at the wrist in a narrow band, and the skirt half covered with the same lace. The short cape that matched a darker silk frock was tied at the neck in a big bow and had a deep hem of heavy lace.

Cissy Fitzgerald would be exiled from California for wearing a mink coat in the daytime, a direct reflection on their sunshine, but since it was only Arizona she needed it. Her black satin coat was lavishly trimmed with black and white monkey fur.

Would such a wealthy lady pay cash for stock, but of course there would be no sense in fighting for a check and Tom Mix sure took those stairs on high. He's the nearest one to Lindy on a Horse.

# AUSTRALIA

(Continued from page 2)

in only one production for Empire Theatres. Both performers did well here, but, owing to nothing else in sight, they will be released when contract expires, in two weeks.

Leon Gordon will open here this year in "The Trial of Mary Dugan" for W-T. Gordon was a hit here last season in "White Cargo."

Williamson-Tait making big preparations for grand opera season in Melbourne in March with Toti dal Monte.

William Anderson is playing "Annie 100 Per Cent," with Nellie Bramley, at Royal, Adelaide.

"The Ghost Train" in Perth next week with Betty Ross Clarke. Miss Clarke has taken the show over from the Carrolls and will play it under her own management.

Fuller people are getting ready for "Rio Rita," which they claim will be the biggest musical attraction yet offered in Sydney. Gladys Moncrieff will be featured.

Some of the big shows that made much coin here last season were "Rose Marie," "The Ringer," "The Terror," "Cradle Snatchers," "Madame Pompadour," "The Ghost Train," "Not Tonight, Dearie," "Meet the Wife," "The Best People," "The Gorilla," "Lady, Be Good," "No, No, Nanette," "Archie," "Sunny." Bad flops included "The Road to Rome," "Ruddigore," "Green Hat," "Rain" and "Oh, Richard."

Louis Bennison is claiming $5,000 from Willliamson-Tait for alleged breach of contract. Case will come up for hearing early this year in the Supreme Court of New South Wales. Bennison appeared here with Margaret Lawrence in "The Road to Rome," "Rain" and "Our Wife."

### Picture News

"What Price Glory" looks like a long run at the Prince Edward, Sydney. Extra session each day this week to cope with holiday rush. Next will be "Scarlet Letter," probably followed by "King of Kings."

"Uncle Tom's Cabin" will go into a main city house for run.

Two British pictures will be screened here shortly, issued through Paramount under titles of "Huntingtower" and "The Flight Commander."

"Camille" now offered on general release in neighborhood houses after doing great business in main city theatre.

"Sunrise" here as "special" by Fox. Other attractions released by this exchange include "Mother Machree," "What Price Glory" "7th Heaven," "Cradle Snatchers" and "Womanwise."

E. Silver has arrived to interest Australian capital for building a local studio for the manufacture of colored scenics showing the various beauty spots of Australia.

Another Australian picture will be "shot" at an early date under title of "Odds On," with Phyllis Gibbs, who recently returned from Hollywood after winning a beauty price in this city.

Eva Novak is making personal appearances with the Australian made picture, "Romance of Runnimede," in which she plays the lead.

Byron Bidwell will stage the prolog for the new Regent, Sydney, which opens this year under the direction of Hoyt's Theatres, Ltd.

Royal Commission dealing with the film industry in this country has finished its job and is preparing its report, with the layman left wondering what it has all been about and at a cost of $250,000. The whole thing arose over a statement of a Senator that America had a strangehold on the picture business of this country. Hundreds of witnesses proved to the Commission's entire satisfaction that the statement was in error.

## Lya de Putti's Dances

Lya dePutti, the imported German movie luminary, has a strong fondness for New York and for this reason will not go to Hollywood for screen production. Which accounts for Miss dePutti's decision to break into vaudeville and ultimately into legit, the latter after her linguistic handicaps are bested.

The foreign actress has not mastered the native tongue. That is the reason she is taking dance lessons for the purpose of doing a dance act and exhibit clothes, rather than the sketch which Edgar Allen Woolf was outfitting her with.

Woolf is understood to have been receiving $100 a week from the star for his preparatory services.

# LOOP'S NO PARKING

(Continued from page 1)

with officials to remove the parking ban.

Loop merchants already had a tough enough break through the opening of Sears-Roebuck community stores in neighborhoods.

Actually at present there is little incentive for persons not in business downtown to visit the Loop. Neighborhoods have everything, including deluxe picture houses on a par with the city's best, and have far surpassed the downtown section in number of amusement places.

Where the Loop has seven deluxe picture houses, the neighborhoods have 25. There are three Loop cafes and 18 in the neighborhoods It is probable there are nearly 100 dine and dance places in the outlying districts. The dailies carry regular advertising on 80 picture houses outside the Loop, which means these houses are big enough to warrant the regular advertising expenditure.

Legit, the only straight Loop amusement, long ago lost out in competition with the horde of picture houses and their pop scales in this town.

# NELLIE REVELL IN NEW YORK

## By NELLIE REVELL

Home again. That is, if one insists upon calling her room in a hotel "home." Which I do. And while my recent trip to Chicago, Detroit and Boston afforded no end of excitement—I can even say amusement—I was glad to be back in my own 12th floor southern exposure room of the Somerset.

Glad, too, to be back in the corner seat at the Tavern and to see the smiling face of Frank Gerety. Glad, again, to be lunching with John Pollock, a custom of ours for more than 20 years; and to drop in at The Meeting House with "Danny" Doran, and to meet there Hugh Dillman, erstwhile husband of Marjory Rambeau, but now married to the Dodge millions. He frequently escapes from the splendor of his newly acquired responsibilities and can be seen in this less pretentious eating place.

While there are ever so many reasons why I am glad to be home, I find myself missing some familiar faces. Joe Freiberg, our host of the Somerset, is in Europe. Betty Brown, the best reader of my scribbling in all Mex or any other place, is in California on a vacation. Lillian Pulaski, who knows what you like for dinner better than you do and who also knows how to cook it, is with Betty Brown; and I wish they would all come home.

In Boston last week, where I was the guest of Ray Dooley, I learned of many other old-time friends in whom the theatrical world is still interested. Hattie Williams, former Frohman star, is running a rooming house in Boston; Carolyn Nichols, the leader of the Boston Fadetta Orchestra, has also retired from the stage and has made her home in The Hub.

Phelps Decker, former scenario editor for Universal, was found dead Sunday in his New York apartment. He was the husband of Clarice Vance who, a few years ago, was one of the best singles in vaudeville.

That line in last week's Variety, "Over DeMille to the Poor House," reminds me that I have met the only man who ever said "No" to Cecil B. DeMille. Last summer, at a Writers' Club festivity in Hollywood, the toastmaster wanted to introduce the most unusual character in pictures.

"Come on, Mr. So-and-So," he said. "Tell the gentlemen how you once said 'No' to DeMille."

"It was this way," replied the man addressed, who, incidentally was no longer working for DeMille, "We were in the projection room looking at the day's flashes and Mr. DeMille said, 'Did you ever see such wonderful pictures?' And I stood right up and said 'No!'"

A veteran bootlegger padded into the sanctum of B. C. Whitney in Detroit a few weeks ago. The purveyor of forbidden waters wore a look of a man in a position to do the world many and great favors.

"I've got a wonderful collection this year," he told Mr. Whitney. "Whiskies, wines, liqueurs, cordials—anything you want."

"Fine," said the magnate, "I'll take a couple of quarts of absinthe."

The bootlegger threw up his hands in horror.

"Absinthe!" he yelled. "Man, I can't sell you that. It's against the law!"

# FREE "AD" FILM

(Continued from page 1)

Stanley concern, the firm is 50 requests behind on "Fine Arts in Metal," showing the making of bronze and silver ornaments by Gorham.

### Return Info

Along with the picture is sent a card asking the projector to write the reaction of the audience to the subject of people who viewed it. A checkup on these cards has shown that the average home audience is 30 people and that the subject was interestingly entertaining. The Stanley outfit estimates there are 110,000 home projectors in the country and is making 45 prints of every "industrial" contracted for.

The original print is on standard film, reduced to 16m. size. The picture is despatched in three 400-ft. 16m. reels, taking about 45 minutes to run off, the equivalent of about 3,000 feet of standard stock.

In the case of "Fine Arts," Pathe Review took 2,500 of the original 5,000 feet taken and got it for nothing.

This style of commercial advertising has never been able to break into the theatres, hence the Pathe gratis footage and the theory that to get it into the homes would be almost as good.

Future plans are to make one on the automobile industry, with one car selected as the example; the turning out of a newspaper, one serving as the model, etc.

To get the film on board the trans-Atlantic ships, the Stanley firm pays the transportation concern a service charge and another service charge is leveled against the direct but semi-masked advertiser on a one-year basis plus the original cost of making the picture.

### Advertising Free Film

Stanley Co. has a list of every home projector owner in the country. It is using "Amateur Movie Makers," monthly magazine belonging to the organization of that name, to help circularize the field.

The January number carried a complete story on the making of "Fine Arts in Metal." It held a strong plug, besides advertising copy, urging the reader to send for this free 16m. subject. February issue had keyed follow-up ads, with the parlor exhibitor responsible for nothing other than postage, both ways, on a seven-pound package.

"Movie Makers'" January number was 66 pages and cover and its February issue ran to 138 pages and cover. A likely tip off on the interest being manifested by the amateurs in taking and showing their own films.

# "MARCHETA'S" PROFIT

(Continued from page 1)

Plaza Music Co., instituted action through O'Brien, Malevinsky & Driscoll.

When Vogel was with Sheridan, who operated the John Franklin Music Co., Vogel dug up a shelved song, "Marcheta." It had been purchased from Victor Schertzinger, the movie director, for $50, all Schertzinger got out of it.

Vogel thought he had a good piece of property in "Marcheta," a perspicacity for nascent song material that has since repeatedly reasserted itself, and Sherdian told Vogel that whatever he did with the number he could keep 25 per cent.

Vogel admits payment of over $10,000 on the song, which amounts Sheridan credited to Vogel in a special bank account. Sheridan told the then youngster that if he gave it to him direct he (Vogel) would dissipate it, hence the "in trust" banking arrangement.

In this wise, Vogel did not know how much was due him until later discovering through a friendly bookkeeper that the $150,000 mark was the net profit on the sensational ballad which Sheridan and Vogel popularized from a cubby-hole of an office, without professional staff, and solely through exploitation by voluntary singers, starting with a couple who bought their copies from the music counters and made their own arrangements because of their faith in the song.

According to Vogel's estimate, he asks for $30,000 additional royalties for his share of the profits.

Resignation of A. G. Stolte, manager of the Riviera (Publix), Omaha, because of ill health has caused changes. Harry Watts, of the Capitol of Des Moines, will become Riviera manager. Nate Frudenfeld, publicity director of the Riviera, will have Watts' place at the Capitol.

Hazel Kennedy from picture presentations is going Loew vaudeville.

# ON THE SQUARE

### A Bit Too Hard-Boiled

At a recent party for some show girls given by a young man about town who rather prides himself on being cynical and hardboiled, one of the guests was a pretty youngster, formerly a chorus girl and now a "Follies" principal, whom he had never met before.

About two o'clock she started to go home—alone. When saying good night to her host, she told him with an air of great distress that her pocket book was missing. When he offered to search for it she told him not to bother, but that if it turned up later, to save it for her as it contained something of great sentimental value.

Figuring the story a new racket and the girl just another digger, he broadcast the incident among his friends, particularly impressed by the girl's cleverness in refusing to borrow carfare from him.

Several hours later, when the party broke up, one of the guests found the pocketbook under a pile of coats.

Opening it, the young man about town discovered a couple of dollars in silver and a string of prayer beads. All of which considerably revised his ideas about life in general and this young "Follies" girl in particular.

### Father, Daughter and Booze

An irate father who thought that, by tipping off friends in the prohibition department, he would stop his young daughter from cocktail jags on afternoons, may discover his daughter can find joints faster than enforcement can close up.

It almost caused one of the nicer places its privilege of continuing in business because the pater tipped on the place. The boys paid the restaurant a visit and mentioned the socially prominent man's name as the sesame. With the restaurateur not suspicious, the boys flashed a search warrant, but found nothing.

A half-hour later the daughter entered the place, stating she had escaped her nurse in a sanitarium to warn the restaurant man against her father's intended retaliatory measures.

### The Real Perfect Husband

Last week's Perfect Husband, who failed to supply ice water and cigarets to his wife, has been shown up as a small timer by a new claimant really out for the title.

This gent, famous and rather wealthy author, recently tried his hand at play writing, was married not long ago to a young actress with firm ideas about feminine independence.

The author couldn't induce his bride to accept money from him, either for support or as a gift, so he finally offered to bet her $1,000 that a play he had just finished would be accepted for production within three months. She took the bet, whereupon he called up his agent and withdrew the play from the market until the end of the three months, without, of course, letting the wife in on it.

### Gunmen's Suite in Times Square

Despite the vigilance through which space was rented in the new Paramount building in Times Square, until that sightly edifice was looked upon as the class tenant holder of uptown, the police last week nabbed 14 gunmen and bandits, as they claimed, in two adjoining offices in the upper part of the building. Cops called them "The Diamond Gang," lead by the Diamonds so they said, who were concerned in the recent ganster shootings on the lower east side.

One of the men arrested when asked to explain the name of the "exporting company" sign on his door, said it had been suggested by the name inside his hat.

### Canyons of Times Square

Lower Broadway was once unique for its high wind currents created by sky-scrapers. Now Times Square has its own canyon. The currents around the Paramount building sometimes lift bits of paper almost to the top of the tower. Last week three large plate glass windows of the Paramount stores were smashed by the wind.

There is another new high wind spot at 45th and 8th avenue, created by the new Hotel Lincoln. Large sheets of glass were broken nearby through heavy wind pressure.

### Morehouse Luck

Ward Morehouse, theatrical columnist on the New York "Sun," was in a taxicab with Miriam Hopkins, actress in "Excess Baggage" when the taxi smashed into an "el" pillar last Friday. The taxi was damaged and Miss Hopkins was bruised. Morehouse, lucky anyway, wasn't hurt.

He took Miss Hopkins to her theatre, where the curtain was held five minutes while a doctor attended the actress.

### No Good Anyway

Which reminds us that a kid who appears in a few clothes in a night club thought up a new Scotch gag and rushed over to a flock of friends to spring it on them.

It was a terrible gag. One hard boiled newspaper man looked at the kid, and said:

"Even if you told that in the nude it wouldn't be good."

### An Individualistic Walk

Frank Orth may not know it but his stage walk is a replica of President Coolidge's street walking form. Frank may adopt his stage strut now for the sidewalks or agencies, for when done by either it's a very individualistic stride. Mr. Coolidge was caught in the news weeklies doing his stuff for the Cubans.

A girl who is the central nude figure in a Broadway revue went up to a farm over a week-end. Arriving at 6 a. m., after the night clubs closed, she wanted to go horseback riding, and did, for two hours. Later she discovered the inside of her riding pants had been a little rough. She is not in the show at this writing.

### "East Lynne" Billed on Broadway

As a publicity stunt for the Times Square district "Show Boat" is plastering old-time handbills advertising "East Lynne" by the Cotton Blossom Floating Palace Repertoire Company. No allusion to the Ziegfeld musical or theatre.

Three young stick-up men entered a bookie's establishment and cleaned it out. They knew there could be no squawk. But one of the yeggs got funny. Leaving, he turned and asked:

"Hey; how about a good thing at New Orleans for tomorrow!"

### Name Your Choice

A new contrivance on Broadway is called the Sodamat. This machine, for a nickel, mixes any one of 12 different flavors and slides them out to customers in sanitary cups.

### Canned For Swearing on the Square

An excavation on Eighth avenue bears a printed sign on the fence stating that "loud" or "obscene talk" on the part of employees will result in the canning of same.

Percy Hammond is looking better. Mrs. Hammond has about recovered from a recent side splitting op, usually referred to as appendicitis.

Tony Franseco, favorite jockey at Havana and champion blackbottom dancer, has a jazz band in vaudeville.

Loring Smith, vaude actor, was in Australia so long that his child has acquired an English accent and can't get rid of it.

### EUGENIC GAGS

"Often a eugenic mother but never a bride."

"What's your name?"

"Haven't any. Eugenic babe."

# NEW WEDDING TWIST IN RITUAL PREFERRED

## Lewis Browne Tying 'Em in Quaker Style—Popular as Marrier for Literati

Lewis Browne, author of "This Believing World" and "That Man Heine," and once a rabbi, is becoming a serious rival to the Little Church Around the Corner in the matter of performing marriage ceremonies, especially among the literati.

Within the past few weeks he has tied up several couples, either one or both of whom are known in the writing or theatrical world, among them Thyra Samter Winslow, author of "Show Business," and Nelson Hyde; Henrik Willem Van Loon, historian and author of "The Story of Mankind," and Frances Goodrich, actress; Patrick Kearney, author of "A Man's Man" and the adapter of "An American Tragedy," and Betty Pennock.

Browne uses the Quaker marriage ritual, with a new twist of his own. Instead of saying "until death you do part," the ex-rabbi says "until death of love you do part," which seems to start the couples off with a more comfortable feeling. Another thing, it insures some pretty good publicity right at the outset for those interested in that aspect of the situation.

# BOOZE EXCUSE N. G.

### 70-Year-Old Man Said He's Bootleggers' Messenger—Held for Theft

One of the most novel excuses in extenuation of a theft was offered by Emil Cohn, 70, 300 West 45th street, before Magistrate Brodsky in West Side Court on a petty larceny charge.

Cohn was arrested by detective Flood, West 47th street station, at 44th street and 8th avenue. Marion Hilford, salesman from North Carolina, parked his automobile at 44th street and 8th avenue and started to visit a customer.

In his machine he left a grip with some samples. Suddenly he remembered he had forgotten to turn on the parking lights and started toward the machine. As he did he observed Cohn reach into the car and extract the bag. He nabbed the old man and held him until the detective arrived.

To Magistrate Brodsky Cohn said he was employed as a messenger by a big bootleg ring. He said it was his duty to sit in his room and when a certain automobile drew up to the curb opposite he received a signal and he went to the machine. He was to take the bag to a specified address and deliver the contents.

This particular bag, he said, was supposed to contain benedictine and chartreuse. He said the car was exactly like the one used to transport the liquor and he had made an honest mistake in taking the bag. Magistrate Brodsky was not impressed with the explanation and held Cohn in $200 bail for trial in Special Sessions.

# Usherette Killed by Hotel Man's Bullet

Troy, N. Y., Feb. 7.

In one of the most mysterious cases which ever came before local police, Loretta A. Graber, 22, usher in the Lincoln picture theatre, met her death by the discharge of a gun in the hands of her alleged fiance, David Ormsby, 28, hotel proprietor. Ormsby, who claimed the shooting was accidental, waived examination and was held in $5,000 bail for the grand jury.

The tragedy is supposed to have occurred about two hours after Miss Graber finished her duties at the Lincoln, her lifeless form, still clad in an usher's uniform, found by police in a yard off Ormsby's hotel.

Ormsby's version of the accident is that he and Miss Graber were talking in the hotel when he heard a sound in the yard and went to investigate. She accompanied him and, according to the sheikish young hotelman, suddenly exclaimed, "Oh, David, David!"

Thinking she had been attacked, he claims to have fired a shot from his revolver. The bullet killed the usher immediately, according to physicians who performed an autopsy.

About 1:30 a. m. Ormsby phoned police headquarters to "send over a couple of plain clothes men—some one's been shot."

When the girl's body was found in the yard, police arrested Ormsby, whose stories about the affair are said to have been conflicting. Several guests and a colored couple living nearby were released after telling the police they had heard no shot.

Miss Graber had been married, but separated from her husband and resumed her maiden name. With her child, she lived at the home of her parents. When arraigned in police court, Ormsby was modishly dressed, his overcoat being of raccoon. He had a newspaper over his face, with holes cut out for his eyes, so that newspaper photographers could not take his picture.

Ormsby is well known in sporting and theatrical circles of Troy, his hotel and cafe, near Proctors, being familiar to professionals.

The Lincoln's a first run movie house operated by the Stanley Co. of America, across the way from the City Hall.

# LOOPING THE LOOP

(IN CHICAGO)

### Joe Lewis' Explanation

For the overly curious mob, Joe Lewis has improvised a take it or leave it explanation of his recent "accident," which he expounds nightly at the Rendezvous cafe.

"I was in my room," says Joe, "when three good friends of mine walked in. They seemed pretty sad."

"Whose songs are you singing, Joe?" they asked.

"Feist songs," I answered. "You can't go wrong with any Feist song."

One of the men shook his head. "Joe, he said, "you oughta sing my songs, don't you think?" And he pulled out a little knife and whittled on my face just a bit.

Then another of the guys butted in and told me I oughta sing his songs, maybe. I explained to him that you can't go wrong with a Feist song, but he didn't understand, and he whittled on this side of my face.

The third guy fingered a little gat as he said he thought it was a pity I didn't sing his songs and he touched me on the head with the butt—just enough to put me to sleep. I woke up in the hospital a few days later.

"Anyway, I've learned something," concludes Joe. "You can go wrong!"

### Orpheum's $36 Conference

Orpheum managers in Minneapolis, finding themselves unable to cope with the recent strike there of motion picture operators, wired the Chicago office for assistance. Chicago sent down a "fixer" or so.

While in that city the "doctors" stopped at a downtown hotel and incurred a $36 bill. When Orpheum got the bill it called a conference, and decided that such extravagance should not be tolerated. The bill was paid by Finkelstein and Ruben.

### Winter Vacationists

Chicago showmen and their wives vacationing in Florida include Mr. and Mrs. Aaron J. Jones, Mr. and Mrs. Maurie Greenwad, J. J. Ruben, A. J. Balaban and Mrs. Sam Tishman.

Billy DeBeck, cartoonist, has also elected to do his vacationing in Florida. Johnny Jones and Aran Jones, Jr., are at French Lick.

### Worried at 33

Keith-Albee-Orpheum office attaches and affiliated agents are worried, due to the Orpheum-Pathe stock that they've been salting away in safety deposit boxes. The boys find themselves stuck at 33.

In discussing their mutual problem, they discovered that all tips came from the same Orpheum executive.

### Henry Endorses Joe

Joe Santley goes to the right sort of people for endorsements. To wit: "Henry Ford says Joseph Santley's merry musical comedy, 'Just Fancy,' is a great show." Advertising in Chicago papers.

### Tea-Dance Stuff

Two oily-heads peering in at the College Inn's tea-dance crowd. Says one: "Let's stay out; there's not a nifty gal in the place."

Retorts the other: "Sap! And overlook our first chance to be a sensation!"

### Bigger and Better Billing

Theatres in this city go in extensively for elaborate fronts. Marquees, canopies and electrics are continually becoming more brilliant.

Combined with the heavy newspaper advertising in vogue, acts probably get bigger and better billing here than in any other city. Most Chicago theatres have enough lights to include ushers in the billing.

### Krueger's Physical Loss

Bennie Krueger, the stage band leader who took time off to attend the I. A. T. S. E. ball, likewise took time off later to recuperate.

During one of those things that happen, Bennie found himself flat on the floor after greeting somebody's fist with his jaw. Then a foot connected with his teeth, and quite a few of them gave 'way.

Vic Young took charge of Bennie's orchestra while the latter underwent an overhauling. Krueger will be okay.

### Discrimination in Chicago

Discrimination in handing out refreshments at a social function is apt to cause ill-feeling. This ill-feeling at a theatrical function is no minor matter.

A gent guarding the refreshment room at an annual event took pains to announce only members of the organization could get past him. Someone became offended and pulled a knife. A moment later the guardian was running toward the exit with a slit in his neck.

Chicago has its moments.

### Tremont's Padlock Threat

Tremont hotel, 29 So. Dearborn street, once world-famous as the Saratoga hotel and cafe, theatrical rendezvous, is up for padlocking proceedings. Federal officers raided the hotel Jan. 28 and found liquor, arresting three bell boys and an alleged "actor-bootlegger" whose name was not revealed.

The past few years the Tremont has been extensively patronized by outdoor show people. Frank Rihelmer, Abraham Rudolph and Albert Singer are the lessees.

### Gazzolo and His Boy

Frank Gazzolo, former lessee and manager of the Studebaker, and one of the Loop's most familiar figures for years, has set his boy, Dudley, up in show business with one of those parental sendoffs that carry a kick for the old boys. Dudley's dad introduces him to Chicago with the following announcement carried at the top of two columns, full-page length newspaper ads, and says in part:

"Realizing the difficulty experienced going and coming, to say nothing of the higher prices incurred, by the neighborhood theatregoer in seeking theatrical amusement. I have taken over the Kedzie theatre and installed the Dudley Players, named in honor of my son, under whose management the theatre will be."

# PALM BEACH

## By SAM KOPP

Palm Beach, Feb. 4.

Arrival here of the Marquis and Marquise de la Falaise (Gloria Swanson) put the latest Wilson Mizner story into circulation.

Bill was among the guests at a party given by Hank and Gloria soon after his arrival on the West Coast. Hank having heard of Wilson's quick wit and biting tongue, was rather nervous all through the dinner. Every time the Broadwayite and ex-Florida realtor spoke, the Marquis motioned him to lay off the blue. Finally, Mizner left his seat and, putting his arm around his host in friendly fashion, said, loud enough for all to hear:

"That's all right, Hank; I have been through the same thing myself."

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Ned Wayburn arrived today to supervise his school in the Palm Room of the Royal Poinciana, under the direction of Earle Thomas, business manager, and John Lonergan, second instructor. All sorts of classes are now running or in the process of formation. With Wayburn here, a production at the end of the season is being planned.

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Meyer Davis, who during the past few winters has spent considerable time in Palm Beach, will not visit the resort this year, leaving on Feb. 15 with his family on a five-week West Indies cruise, according to Ben Abrams, his general manager.

### Difference in Nuts

Mizner, while selling real estate here, was haled before a local judge to explain a land transaction at Boca Raton, land development south of Palm Beach.

The complainant charged that Mizner had misrepresented the land by claiming that the purchaser could grow nuts on it.

Mizner when called upon to explain his side of the story said:

"Judge, this man is loco; I didn't say he could grow nuts on the property; I said he would go nuts on the property."

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Joe Leblang left for New York today (Saturday) for the purpose of urging Lew Fields to come to Palm Beach for a rest and an appearance at the Kiwanis Club benefit here. If Lew comes down for a union with Joe Weber, now here, it will mark the 51st anniversary of their appearance as a comedy team. Al Jolson and Maurice Schlesinger were in Leblang's northbound party.

### Society at Hotsy Totsy

Morton Downey, youthful tenor, is the night club hit of Palm Beach. Opening Monday at the Venetian Gardens, he drew capacity to the

(Continued on page 62)

# John McNulty Drunk Again But Hops on the Wagon

John McNulty, actor, who plays the Sergeant in "The Road to Rome" made such an eloquent plea to Magistrate Francis X. McQuade in West Side Court that the judge freed him and his brother, Peter McNulty, 32, salesman, of 451 West 44th street. The pair were arrested by Patrolman Cosgrove of the West 47th Street station on the charge of disorderly conduct.

The actor gave his address as 451 West 44th street. He has been in West Side Court several times. Cosgrove told the Court that he arrested the pair in an alleged "speakeasy." A battle was on and both brothers were in it. They looked it in court after spending the night in the coop.

"Your Honor I am an actor. A good one too. I will, tell you quietly what show I am with. The last time I was arraigned in court the reporters broadcast the fact all over the front pages. I don't want that to happen again.

"Pete is my brother. He has reared a family of seven. He is to get married soon and we began to celebrate. What happen, I don't know. But I don't want anything to happen to Pete. He will soon be on his honeymoon.

"If you free us I will never drink again. I will jump aboard the water wagon immediately. I am to join my company in Rochester." The Court smiled. So did the spectators. The actor and his brother received a suspended sentence.

## STAG RAIDED

### Dancers and Others Landed by Downtown Cops

Following a raid on a stag given at a restaurant at 407 Pearl street on the night of January 27 last, Ruth Cromwell, 21, of 142 St. Anns avenue, and Dorothy Kale, 25, of 413 West 92d street, both dancers, and Victor Sigler, 34, theatrical agent of Sussex, N. J., were each held in $500 bail by Magistrate Macrery in the Tombs Court for a hearing Wednesday (today).

An additional charge was made against Sigler and George Tizard, 48, actor, of 21 Suydam street, Brooklyn, alleging the attempt to show an indecent movie film at the stag. Bail of $500 each was fixed on this charge.

According to detectives of the Second Division, who conducted the raid, the restaurant was filled with over 150 men when the two girls appeared in nothing but a beaded girdle. The dance, according to the police, was suggestive, and they immediately arrested the two women. While searching the place, the police claim, they found the lewd picture film in the possession of Tizard and Sigler.

# LOVES DORIS NILES AND PINCHED FOR IT

### Harold Van Horn Wrote Burning Letters—Trips to the Island No Use

After being convicted twice for annoying Doris Niles, dancer, of 200 West 57th street, Harold Van Horn, 35, unkempt and shabby, of Woodcliff Lake, N. J., was committed to Bellevue Hospital for observation by Magistrate Louis B. Brodsky in West Side Court.

Van Horn was arrested on a warrant issued by Magistrate Brodsky. The defendant had just completed serving five months and 29 days for annoying Miss Niles. He was about to leave Welfare Island when Warrant Officer Daniel Fisher of West Side Court placed him under arrest.

Miss Niles appeared in court accompanied by two attorneys. The latter displayed fourteen letters of an amorous nature written by Van Horn to Miss Niles.

The latters were gotten off the Island anad mailed, apparently, by a visitor. Van Horn admitted that he wrote the letters and stated that he loved the dancer.

Miss Niles told the court Van Horn came to the Capitol theatre about two years ago when she was playing there and would sit out the entire day's performance. At that time she first began to receive the objectionable letters. She said that she noticed him in the first row of the orchestra. He would smile and place a handkerchief to his face. Not long after he appeared in the hallway of her home and she had to summon a policeman when he refused to leave.

Arraigned before Magistrate Bernard Douras, Van Horn was sentenced to the workhouse. When coming out he again bothered her. He was arrested and sent back to the workhouse for another five months and 29 days.

Van Horn told the court he loved the dancer and thought she loved him. He said he worked at odd jobs. He told reporters that his arrest was just the way that the dancer showed her affection for him. Van Horn is short and has long hair.

## Chi's Auto Show Flops And Theatres Feel It

Chicago, Feb. 7.

A flop. That's what Chicago's auto show was.

In previous years the town has drawn crowds from far and near to its auto display. Chicago showdom had come to count on the motor trade exhibit. Never known to flop before, this year's show disappointed everyone.

Small attendance, very few out-of-towners, and an apparent lack of local interest. Hotels scarcely did a capacity business.

### EASIER FOR SOME

One Broadwayite commenting on another's seeming ease in dodging the legal hindrance, commented:

"I'd get married myself if I could neglect my wife so easily."

# JAMES REGAN HELD; STRUCK 2 WOMEN

### 47-Year-Old Man Assaulted Mrs. Florence Tysan and Her Mother

James Regan, 47, saying he is a restaurant man and who said that he owned property in Miami, Fla., was held in $11,000 bail for the action of the Grand Jury by Magistrate Louis Brodsky in West Side Court. Regan was arrested on the charge of assaulting Mrs. Florence Tyson, 35, and her mother, Mrs. Sara Tyson, of 3115 Broadway.

The elder Mrs. Tyson is confined to her home in a serious condition. She has a possible fracture of the skull and several knife wounds. The younger Mrs. Tyson came to court with her head swathed in bandages. Regan was charged with felonious assault and violation of the Sullivan law.

According to a patrolman who captured Regan after a two-block chase, the assault was the result of jealousy on the part of Regan. The younger Mrs. Tyson came to her door to get a bottle of milk. As she did, Regan struck her over the head with a "billy" and began to slash at her with a potato knife, she alleges.

Mrs. Tyson's aged mother heard the daughter's screams and went to her aid. Regan then began to beat the elder Mrs. Tyson and cut her. Regan fled to the street. The patrolman captured him after he threatened to shoot. A coil of rope and cotton was found on Regan. He said he intended to truss up both women to make them suffer.

Regan gave his address as 3120 Broadway. He stated to reporters that he has known the younger Mrs. Tyson for several years. He declared that he met her while she was employed at the Martinique Hotel. He told the scribes that she did not give him her undivided attention.

# COLLEGE BOYS DRINK MORE NOW—JUDGE

Magistrate Louis Brodsky in West Side Court took occasion to razz fraternity clubs when William Starley, 23, 24 West 48th street, Philadelphia, Lehigh U. student, was arraigned on a charge of intoxication.

Starley had been arrested by Policeman Ulsamer, West 47th Street station, at 8th avenue and 47th street, when, with his load, he refused to stop directing traffic. It was at the time when the theatres were breaking and traffic was congested.

The student pleaded guilty and said he had received his liquor at a local fraternity house. Judge Brodsky stated he would not ask him to reveal the name of the club but said it was time that some of the fraternity clubs were cleaned up and the bottles thrown out.

He then compared the days before prohibition to the present time. Formerly, he said, it was unusual to see a youth around 21 brought in for intoxication. He said it is quite common nowadays and, unfortunately, many of them were college students.

After this lecture he suspended sentence when Starley said it was his first offense.

## Chicago Going After Its "Taxi" Academies Again

Chicago, Feb. 7.

Dancing academies of the "taxi" variety, where men pay 10 cents for half-minute dances with girl instructresses, were denounced last week by Frank Peska, city prosecutor, as "feeder resorts for houses of questionable reputation."

Last week proprietors of three such places, said to be operating without licenses, were arraigned before Municipal Judge Holmes. All cases were continued for more intensive investigation.

# GREENWICH VILLAGE AS IZ

## By LEW NEY

(Self-Designated Mayor of G. V.)

## SISTER AND BROTHERS

### Mrs. Auerback Charges They Stole From and Wrecked Her School

Charles Seaman, 42, 146 West 96th street, and his brother Mack, 38, 102 West 90th street, were held without bail for the Grand Jury when arraigned before Magistrate Earl Smith in West Side Court on charges of burglary preferred by their sister, Mrs. Dorothy Auerback, 63 West 48th street.

Mrs. Auerback conducts a school of elocution at the 48th street address and had employed her brothers. There was some disagreement when Charles and Mack were discharged. Dec. 4, Mrs. Auerback charges, she and her secretary saw the brothers leaving the place and when they entered they discovered that an oriental rug, $4 cash and a charter had disappeared.

She said she also discovered that her paintings and piano had been damaged. She notified detective George Ferguson, West 47th street station, and the brothers were arrested. They denied that they had taken the property or that they had wrecked the place as their sister testified.

Counsel for the two men waived examination and they were held without bail for the Grand Jury. Both brothers have criminal records.

They intimated the place was a "speakeasy," but Mrs. Auerback and her secretary, Katherine Hill, denied it.

# BRIDGE ROOM WOMEN DISCHARGED BY COURT

### Alexandra Raymond and Mrs. Geo. Broadhurst Can Charge Each Player $1 for Service

Miss Alexandra Raymond, 153 West 97th street, and her sister, Mrs. George Broadhurst, 2612 Broadway, were freed in West Side Court by Magistrate Louis B. Brodsky.

The women were arrested on the second floor of 329 West 72d street by detectives under Deputy Chief Inspector James S. Bolan, charged with keeping and maintaining a place for gambling. Sergeant Patrick Kenneally and Detectives Bill Shelly and Tom Weppler made the arrests. Shelly testified that he found about 24 men and women engaged in bridge. The detectives took the names and addresses of the players.

Attorney Arthur C. Mandel, 300 Madison Avenue, who defended the women in court the next morning, was playing bridge at the time of the arrest, he told the court.

Shelly said that the game ceased after the arrest. He testified he saw no money on the tables. He said that the defendants stated they operated the game, charging each players $1. The players are members of the club, called Alexandra Raymond Club, Inc.

A certificate of incorporation was hanging on the wall. The club has been organized since 1925. Mandel scored the detectives for making the arrest and asked the court for a warrant of oppression.

Mandel stated to the court that a uniformed patrolman was stationed in the premises following the arrest. The court directed Shelly to notify Inspector Bolan to remove the officer.

The Raymonds formerly conducted a place in the Hotel Alamac. Mandel stated that Special Sessions had ruled when the Raymonds were arraigned before them that the game was not gambling, and that they could charge $1 for service rendered for the use of the cards and other conveniences.

The defendants refused to give their ages, but told the sleuths they were over 21. Magistrate Brodsky in discharging the defendants ruled along the same lines of the Special Sessions Court, that the Raymonds had a right to charge for services.

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**Edward Goodman**, former treasurer of 81st Street theatre, has been promoted to post of manager, succeeding Robert Hawkins, transferred to Keith-Albee's Riverside.

If you are planning to sit for a portrait you will hardly select your interpreter from the painters exhibiting until Feb. 14 at the Whitney Studio Club, 10 West 8th street. I wouldn't look like any of those 50 faces for all the berries in all the banks of the bourgeois world. Evidently the models were types picked mostly from our moronish midst and not sitters with check books and faces to be lifted and lacquered into canvas perfection.

The artists are mean to their subjects, but no mean artists—witness the names: Allen Tucker, Edmund Archer, Henry Schnackenberg, Reginald Marsh, Betty Burroughs, Angele Watson, Nan Watson, Ernest Fiene, Katherine Schmidt, Yasuo Kuniyoshi, Alexander Brook, Eugene Speicher, Dorothy Varian, Isabella Howland, Guy Pene DuBois, Niles Spencer, Raphael Soyer, Joseph Pollet, Gertrude Tiemer, Henry Strater, Richard Lahey, Carl G. Cutler, George Hartmann, Henry Mattson, Leon Underwood, Charles Downing Lay, Lincoln Rothschild, John Sloan, Kenneth Hayes Miller, Blendon Campbell, Thelma Cudlipp Grosvenor, Van Vleet Tompkins, Mungo-Park, David Morrison, Henry Billings, Randall Davey, William Glackens, Georgina Klitgaard, Molly Luce and a few others, names not to be sneezed at in the world of art.

And the subjects were not picked from Broadway limb shows, beauty contest winners or the fashion-plate handsome Harrys. Most of the posers were registering something or other—trouble, disdain, hate, discontent, surprise, jealousy, naivete, disgust, pride—the baser and beastly emotions mostly.

### Impromptu Parties

Parties that just happen are the happiest. These formal, prepared, stiff and stupid affairs are rarely worth the candle, even if it burns at both ends. But gatherings of kinsprits that come about somehow still thrill me tremendously.

Kelly arrived the other night from the neighborhood of New Dorp with three gallons of red ink and planted all of it on Bill's studio table. Friends in the building and out of it called without price or premeditation or special invitation. Terry and his Betty happened up, and I, too, with a nose for news and an aching tooth.

Dorothy and Mary and Slim and Nellie and Frenchy and Jerry and Ruth and Jacques and Joy came and stayed. Stories that were worth more than their weight in red ink were told freely.

Eventually food was suggested, and I invited the gang to my bigger floor. We piled into two sedans (yes, Villagers have cars of their own) and continued joying ourselves with such sandwiches as I can make on short order.

Nobody passed out, no one fought, no one wept and there was nothing nasty, everything informal and many a hearty laugh with very little gossip but experiential yarns that were wickedly self-revealing.

Jacques Saint Anne, who edited the one edition of the "Bell Ringer," financed by Kathleen Kirkwood four years ago, a magazine devoted to the downing of the K. K. K., is living until June at 1 Sheridan square. Here it was where Clivette handed out philosophy and other antiques years ago.

And back of this ramshackle structure, doomed to be razed this summer, is the new and remodelled 1 Sheridan square, the erstwhile factory and office building of eight floors. About 50 one-room-and apartments with high ceilings, frigidaire and maid service have taken the place of spacious lofts for making candy, dental supplies and overalls.

## Kid McCoy Puts Out Fire

San Francisco, Feb. 7.

Norman Selby (Kid McCoy) broke into the hero ranks at San Quentin prison when he alone extinguished a blaze that had started in a pile of clothing in the prison laundry.

The "Kid," who is doing from four to 38 years for slaying of Mrs. Theresa Mors of Los Angeles, recently was made chief of the prison fire department.

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## 15 YEARS AGO

*(From Variety and "Clipper")*

Montgomery and Stone and Elsie Janis in "Lady of the Slipper" at the Globe, topped the town with $15,000; in the dramatic list "The Whip," English meller, was a sensation, doing $25,000 to $26,000 steadily.

The old Haymarket, night life rendezvous of 10 years before, but now selling only soft stuff, was offered for sale. The place stood at 6th avenue and 30th street. The adjoining property on the Broadway frontage was Daly's theatre, now closed by order of the fire department, also was on the market.

John Bunny, almost as well known in Europe as at home via the screen, was offered $1,250 for appearances in Berlin.

Louise Groody was recovering from an operation in the Deaconess hospital, Indianapolis.

Commenting upon the decline of road attractions, it was reported that the Metropolitan, Seattle, had been closed eight out of 12 weeks, while local picture houses were elaborating their shows, and drawing as much as $6,000. The film places also were using large newspaper advertising space.

Arthur Hopkins' production, "The Poor Little Rich Girl" was making a solid success, doing about $9,000 a week at the Hudson, New York. A No. 2 company was organizing.

H. H. Tammen, Denver promotor and publisher, said he had closed a deal by which Buffalo Bill would be associated with the Sells-Floto circus which he (Tammen) owned. This seemed to forecast the separation of Cody and Gordon Lillie, his partner in the wild west show.

The Pure Food and Drug bureau of the U. S. Department of Commerce issued an absolute ban upon absinthe and the states one by one put it in force, cutting out the nation's favorite morning-after nerve tonic.

## 50 YEARS AGO

*From ("Clipper")*

The news sensation of the day was a violent controversy going on between two popular Brooklyn preachers, Talmadge and Beecher. Talmadge, who continued to be a sensational lecture platform card for a decade, preached the fire-and-brimstone line of theology, while Beecher's beliefs were milder.

Stanley reached Paris on the way back from Africa, and "Cleopatra's Needle" (the obelisk that now stands in Central Park) was reported afloat and on the seas bound for New York. (The Great Eastern carried the monolith, a hole having been punched in the big ship's side to admit the obelisk.)

Turkey and Servia were at war and upon the opening of the British Parliament Queen Victoria read a speech of pacifism.

A paragraph is to the effect that Charley Ross has been found in Baltimore. (Charley Ross was the mystery of the day. The kidnapped child was reported discovered in scores of places, but he never actually came to light.)

They had a special line of violent crimes that are not much heard of in these days. "Body snatchers" were reported at work in Toledo, while 20 Brooklyn dealers were fined for watering milk.

The Pacific Coast baseball league was organized.

Joaquin Miller, California poet, sold his first play, "The Danites," to McKee Rankin.

# INSIDE STUFF

## ON PICTURES

Reformers in Washington, or those led by Canon Chase, have the opinion picture distributors and producers are really in favor of the Brookhart Bill. That is why, from the account, they withheld approval of the measure.

A joker in the bill as they read it is that with passage, the Brookhart measure would give the producers and distributors a longer time to readjust their business on the restricted block and blind booking than they would be certain of were they finally obliged to obey the findings of the Federal Trade Commission in the Famous Players ruling along the same lines.

The Brookhart Bill provides a period of six months after signed for the block booking clause to become effective and 18 months after on the blind booking. Another point the reformers make is that the p's and d's figure it is least expensive with the Brookhart Bill passage than it is to fight the Commission's ruling. In short the Chase group seem to calculate that the Brookhart Bill, in reality, will supplant the Federal Trade Commission as far as the picture industry is concerned.

If the independent exhibitors could think the same with Canon Chase, although they are not in love with reformers, the indies would send the Canon almost anything he could ask for, of course omitting flowers and booze. But they can't and the Canon might better keep his eyes off the A. P. more and devote a little time to read up on what he expects to talk about.

Taking the presentation angle on the picture house stage, St. Louis appears to have picked up a glancing view for "Old Ironsides" at the Missouri there this week. That is not a non-presentation test, as St. Louis may have been lead to believe by its daily papers. If sent out by the Skourases, that was but press stuff.

"Ironsides" is a special now on its picture house run. An attempt was made to send it across as a $2 road show. Probably playing under extra terms in the Missouri and with it longer than the customary program feature, the house threw out its stage show for this week, to meet both ends, in the expense and turn overs for the film's performances.

No reason against the Skourases doing that, but if "Ironsides" stands upon its own this week, another special or super would have to follow it next week and just as strong, and so on every week. It's understood in the trade that if the picture is strong enough it can fill the house, even a 3,800-seater like the Missouri, but the trouble has been there are not enough of such, and there is too much theatre competition, with the management wanting to do all of the business a house is capable of, with picture and presentation or picture only.

"Ironsides" had a $2 showing in St. Louis which should be of much help to it at the pop scale. But it's no test, Tom.

Many editorials complimenting the attitude taken by Harold Murphy, Orpheum manager, and Bert Levy, manager of Universal's Columbia, Portland Ore., in refusing to accept newsreel prints, which exploited the capture of William Edward Hickman, brutal murderer of Marian Parker, were written in the local press.

As the news flashed across the country, informing the world that Hickman had been captured in Pendleton, Ore., 200 miles south of Portland, all cameramen rushed to the scene, most of them in specially chartered airplanes. Jesse Sill, Northwest cameraman for Metro-Goldwyn, came near losing his life as he was making the trip to Pendleton to get a few shots of the murderer. Others in the planes were unheard of for hours, owing to the unfavorable weather.

After the prints were developed in record time, they were rushed to the theatres with the management of the respective houses refusing to exhibit the newsreels, claiming that would be bad judgment to exhibit the reels in public, as disorder might be created. The Circle, a secondrun downtown house in Portland, exhibited the pictures, and it was S. R. O. all week.

Alan Foster is building up an unique choristers' organization. He trains girls for acrobatic specialities mostly, on his novelty contrivances or in the usual stage number producing that calls for more than the conventional ensemble girl work of years ago. To ensure adeptness and have the girls under his and Mrs. Foster's eyes during the apprentice period, Foster has a home over in Astoria, L. I., presided over by Mrs. Kay, where 30 of the Foster girls from out of town room and board while in training. Each is charged $12 weekly, with that amount to be deducted in small sums weekly from their salary when regularly engaged. Girls accepted receive a three-year contract with a sliding scale starting at $35 a week.

At present Foster has 64 girls rehearsing in his New York studio. All are intended for Foster girl acts with Publix theatres stage units. He has seven of those acts now with traveling Publix units and is producing one about every three weeks. The acts use from 12 to 16 girls.

Liberal censoring was performed upon the newsreels' views of the dirigible, "Los Angeles," alighting at sea upon the specially contrived landing deck of the U. S. aircraft carrier, "Saratoga." An underline on the news weeklies said "released and censored by the Naval Department." Views previously of the "Saratoga" also had been censored, although enough of each was shown to make up the views.

The secret of the censoring must lie in or on the deck of the "Saratoga." What was actually censored with the "Los Angeles" was its final landing.

These are reported the first times anything have been denied the news cameramen by the Naval Department. Several views of late of U. S. naval construction and maneuvers were thought extremely liberal in scope, almost to the extent that Germany has permitted the news reel and but recently to expose how she again has started to drill and train the future German army.

Making a newsreel special of President Coolidge's visit to Havana cost Metro-Goldwyn-Mayer, Fox, Pathe, International and Paramount $50,000 or approximately $10,000 each.

To bring the film from Havana to New York on fast train and air mail would have cost the five reels about $200. The difference in money is about $49,800 while the difference in time would have been about nine hours.

The first Coolidge reels to hit Broadway were by Fox and Paramount. Pathe has been claiming first appearance but the Pathe film was taken to Atlanta and developed there, not coming in time for Broadway showing until long after Fox and Paramount.

Through loss of the flyer Ben Mosely with his plane disappearing in a storm, M-G-M was obliged to buy a dupe of the Coolidge print from Pathe, it is reported. Pathe got enough out of this deal to wipe off the cost of the special airplane transportation and register a profit, from the report.

A new 4,000-seater, Hollywood, in Detroit, holds claim to a "cry room" for babes and their mothers. It also has a glass front, as previously reported in Variety of a Milwaukee house. The Hollywood besides has a "Nursery room" with individual cribs and a trained nurse in attendance.

The picture "Jesse James," Paramount, was held up in Ohio through censorship. Regarded as funny, as the same censors only recently lifted the ban on the Dempsey-Tunney fight film.

The girl friend from Canada is still after Variety, but cut it down to a page last week. Sad note is that it looks as if she is simultaneously making a play for E. F. Albee.

# INSIDE STUFF

## ON LEGIT

Few authors have collected royalty from a play so long as Edwin Milton Royle, whose "The Squaw Man" dates back into the last decade. It was first produced the day his daughter, Selena Royle, was born, revived in 1922 on Broadway, and is still in use by stocks. The play was sold for pictures some years ago, and is again back on Broadway in the guise of the operetta, "White Eagle," current at the Casino.

Alexander Clark, Jr., went on as the movie hero in "Excess Baggage" for the first time last week although he has been drawing a salary since the show opened. Clark engaged by Bryant, Crimmins and Barbour on a run-of-the-play contract, but at the last minute was not permitted to go on, Herbert Clark (no relation), appearing in his place. The theory was that Alex lacked the necessary menace, which he must have picked up meantime.

Another pay but not play situation in the same show exists with Joan Marion, who holds a run-of-the-play contract for the part of the daughter in the sister act. Doris Eaton was substituted during rehearsals, when they began building up the dancing angle of the role.

Jacques Cartier and Agnes De Mille have been booked by Bela Blau for a second dance recital Feb. 26, following their sellout last Sunday night at the Republic. Theatre is not yet announced, as Blau is looking for a larger house. At the first recital there were 31 standees and about 100 turnaways, most unusual for entertainment of this type. Mr. Cartier is in "Golden Dawn," doing his "Voodoo Dance," Miss De Mille is a daughter of William De Mille, picture director.

Late premieres especially musical shows are playing havoc with out of town attendance because of the late start and unusually long performance in getting the surburbanites out of the theatre in time to make trains home.

In several recent instances out of towners not clocking the shows were out of luck to make their trains, after seeing the entire show with the ultimate choice of remaining over night in New York or making the trip home by taxi.

The late shows have practically lost most of former Northern New Jersey trade because of no provision made by the Erie, Jersey Central or others for late trains nightly that would suit the theatregoing trade. Both Erie and Jersey Central run their final surburban trains at 12:20 p. m. Under normal conditions that would make one hustle. Several times the Erie has announced an after-theatre special to leave the terminal at 1 a. m. but this has never been adopted.

# INSIDE STUFF

## ON VAUDEVILLE

What has become of the "700 theatres" publicized by the Keith-Albee interests? E. F. Albee gives the lowdown in an advertised letter to the underwriters of the new merger stock, setting down a total of 211 theatres controlled by Keith-Albee, Orpheum and their associated companies.

Out of that total the Keith circuit actually owns 18 houses and leases 28. There are 115 in addition owned or leased or operated by companies "in which the B. F. Keith Corporation owns varying amounts of stock." In 19 of these theatres the Keith people have a stock interest of 50 per cent or more.

Fifty more theatres are credited to Orpheum, of which 14 are owned outright and five owned on leased land. That's a total of 32 theatres actually owned in fee by Keith and Orpheum.

This business of going to the bankers or investors has its disadvantages. Until Keith-Albee floated its bonds a couple of years ago, its earnings and profits were nobody's business. Now it is selling securities and it is forced to submit itself for public inspection, which cramps its showmanly style.

Albee's letter contains a record of the combined Keith and Orpheum earnings from 1922 to 1927 inclusive. Top figure was in 1924 when earnings were $3,921,635. Figures for 1927 are not entirely available, but the estimate puts the total at $2,600,000.

"The decrease in 1927," the statement from Albee says coyly, "is attributable to certain abnormal conditions last year which are not expected to continue or recur."

Eddie Conrad was the subject of a practical joke during his performance at Keith's 81st St., at the conclusion of his act, when he asks the nearby stage box occupant for a match, then a cigaret, topping it usually with a humorous request for a sandwich.

This gets a laugh always, but Sunday Conrad was surprised with a donation of an over-size onion sandwich, with the odoriferous vegetable dripping and oozing all over.

Conrad was nonplussed, but managed to ad lib, "I see that my friends think strongly of me."

A chief booker for one of the large circuit headquarters in New York discovered his net loss of time daily listening to useless agents averaged nearly two hours, besides costing him lunch. His first intention was to let out the useless agents, those who called every day with the same lists that the booker was letter perfect in. He relented after giving the matter some thought, to decide he would delegate an assistant to interview that group of time wasters, having his assistant call his attention to anything any the six or seven vexers might possibly dig up.

Which may also be a tip off to the agents who know of this that they had better keep on their toes to hold their franchises.

Stories agree that the Loew booking office idea of annexing agents of the former big time to the Loew agenting staff has virtually been abandoned. In Loew's vaudeville houses it has been noted that the higher priced acts of no distinctive "name" value have failed to increase the grosses proportionately to their salaries. This brought about by J. H. Lubin and Marvin Schenck, the Loew vaude playing the Loew vaude bills in their customary manner, with the feature picture attachment.

Loew's vaude booking office has no bearing upon the Loew picture houses, those of the deluxe type with their stage shows now booked or produced through the joint production department of Publix and Loew's.

Mrs. Osa Kirsch has had a letter written by her to Variety some time ago, reprinted in the Dear Mr. Albee's controlled papers. Variety threw the letter into the waste basket when received. Upon Mrs. Kirsch's request to know why it was not printed, she was advised that as the N. V. A. should help actors, her single case was no startling bit of information.

Of much more interest to the vaudeville players who support the N. V. A. would be a free and open election of officers, along with a financial statement of the club's standing on the coin—who has it and how much of it has he got.

While Mae Murray is on a picture house stage, she has made it a rule that no master of ceremonies may interject talk or announcements. It started when Miss Murray was at the Paramount, New York, but probably the same rule was in effect for her turn while she played the coast film theatres.

# 'VANITIES' SHOW GIRLS $100 UP; STARTS WILD BIDS FOR BEAUTS

## Carroll May Snare Famous Broadway Glorifiers—Look for Keen Competition for Prize Lookers—Dancers to Get $75 Minimum

Earl Carroll is to produce another edition of his 'Vanities." The way it is being lined up, the revue is to be regarded as the most important of the spring or early summer musicals.

The producer has definitely set a girl standard for the new "Vanities." Show girls are to receive a minimum of $100 weekly and dancing choristers a minimum of $75 per week.

It is assumed that by such offers the Carroll revue will attract many of the "lookers" that grace Broadway's musical comedy boards. He does not intend, however, to limit selections to the current prize beauts. Newcomers have the same chance at the exceptional salary proffer. Just how high he will go to get some of the champ show girls of other revues is not stated, but there is liable to be some competition in that respect with other revue producers. That also goes for the dancers.

## Newark's Sunday Stock Stopped by Equity

A stock performance was given in Newark, N. J., Sunday night by the Charles E. Blaney players, but Equity called Blaney to account and warned him not to repeat the Sabbath stunt. Blaney complained that Sundays were necessary to the existence of stock in Newark and all had gone broke because the Sundays were out.

Blaney claimed the same Sunday privilege as Hoboken, close by, which has been an open town on Sunday for 30 years.

Under Equity's regulations no Sunday playing is permitted where it was not the custom prior to May 1, 1924, at which time the agreement was signed with the Managers' Protective Association.

## Pabst Closed for Safety

Milwaukee, Feb. 7.

While the Pabst theatre has been closed because it has been found unsafe, the pilings under the house having rotted, other theatres in the downtown district bordering on the river front, where it is swampy, are safe, according to a report from the building inspector this week.

The Pabst is expected to be ready for opening in about six weeks. The only work necessary is the capping of the wooden pilings with concrete and replastering of the cracked walls.

Forced out of the Pabst theatre, the German stock closed its season Sunday with two performances at the Davidson theatre.

The Chicago Symphony Orchestra will use the Auditorium. Other concerts and recitals billed for the Pabst under the auspices of Marion Andrews or Margaret Rice will play the Davidson, smaller Auditorium halls or in the concert room of the new Hotel Schroeder, which opened last week.

## "Radio Murder" in Sq.

"The Radio Murder," given a stock trial last week by the Blaney Players at the America (formerly Miner's Bronx), New York, stood sufficient test to warrant its reproduction for legit by Charles E. Blaney.

Blaney begins assembling the legit cast this week with strong possibility that Cecil Spooner will star in the mystery show when it is brought downtown.

"The Radio Murder" is by Dana Rush and John Milton Hagen. Its authors have a plagarism suit pending against authors and producers of "The Spider," alleging the latter play an infringement on theirs.

### O'NEILL STAGING ON COAST

Eugene O'Neill leaves New York Feb. 10 for Pasadena, Cal., to supervise the staging of "Lazarus Laughed" on the west coast and also to work on "Dynamo," his new play.

### "PATRIOT" AS OBLIGATION

"The Patriot," Gilbert Miller legit production which represents an investment of around $100,000, was an obligatory production on account of the film rights having been sold to Paramount for $75,000.

The film version of "The Patriot" is now in production on the coast.

## Miss Hines and Authors Gain Point on Zieggy

Appellate Division in New York gave Florenz Ziegfeld double setback Friday in two different suitors. In one, Elizabeth Hines claims she has been damaged $100,000 worth; the matter must go to arbitration. In the other, two authors, Irving Caesar and David Freedman, are asking royalties on the flop Ziegfeld production "Betsy."

Miss Hines alleged she was to have gone into "Show Boat" with a stop limit proviso of Jan. 24, 1928, that in case the musical didn't open by then Miss Hines would be assigned to another Ziegfeld production. She didn't open with "Show Boat" and has not been set for another engagement, resulting in her foregoing other managerial offers.

Caesar and Freedman have been dragging their claim for accrued royalties on "Betsy" through the courts, and it has been ruled Ziggy must defend the issues.

## Chi's Bunch Really Don't Want "Racket"

Chicago, Feb. 7.

Although recent announcement by State's Attorney Robert E. Crowe that presentation of "The Racket" would be barred in Chicago was considered just advance publicity, Crowe made his statement seriously.

"The Racket" in New York purported to be an expose of Chicago's gang life and its political connections.

While the play actually can't be barred, theatre managers here know that any house taking it on will have a tough time; also, that the house will lose caste considerably with city officials.

And the boys wouldn't want that.

### ACTORS TAKE "JOHNNY"

**Show Going Out Again—Halted Before When Salaries Stopped**

"Oh, Johnny," musical, recently closed by Equity when salaries were not paid, is about to make a fresh start with cast reported having taken over the piece.

"Oh, Johnny" had been out several weeks with financial troubles hovering over it from the start. Before leaving town Equity demanded a bond. Rehearsals were abandoned for several weeks until a bond was posted, covering chorus only and with principals waiving security.

The musical was produced by Louis Isquith with an under cover man reported financing.

### GAIGE'S TRYOUTS

Crosby Gaige will soon join the managerial colony at Palm Beach, about Feb. 15. He has two tryouts scheduled for early spring—"Black Belt," by Wallace Thurman, colored, and William Jourdan Rapp, one of the Macfadden editorial staff; and "Lowdown," by Ferdinand Reyher.

Both will be shelved until fall. Gaige may sail for Europe as soon as the tryouts are over.

### "SPRING 3100" PLAYING

Lefty Miller's "Spring 3100" is still playing. It was at the City, New York, last week. It was in the Bronx the previous week.

A report spread of its closing through a Miller misunderstanding with the author, Argyle Campbell. That has been patched up.

## Lyric's Lease in Danger; Oppenheimers Involved

Application for a trustee by the estate of E. E. Smathers has placed in jeopardy the lease of the Lyric, New York, operated by Jacob and Joseph Oppenheimer. It is at present housing Ziegfeld's "Rio Rita."

With back rent of the theatre unpaid and creditors demanding settlement for the recent alterations to the house, the matter may not be definitely settled until late this week. Indications are that a satisfactory settlement will be made.

It appears that the Oppenheimers went overboard in remodeling the Lyric to receive Zieggy's "Show Boat." The total cost is said to have been more than $120,000. Changes in the lobby and a counterweight system back stage were among the improvements. There was construction under the stage while the lobby and entrance proper were changed.

Ziegfeld transferred "Rio Rita" to the Lyric and signed contract to follow it in with "Three Musketeers." The "Rio" engagement has been profitable but the demands of the contractors who made over the house became insistant, while other indebtedness crowded the brothers.

It was stated the Oppenheimers sought a loan in order to satisfy the creditors and offered 50 per cent of the lease in return.

Benny Stein, treasurer of the Lyric, resigned Saturday after differences with the Smathers estate people, but remains in the Oppenheimer office. Frank Loomis has replaced him, with Tom Burke remaining the assistant.

## Woollcott Did Resign

Alex Woollcott did resign from the New York "World," following the order from H. B. Swope which kept him from reviewing "Strange Interlude" last Monday. Alex denied it Tuesday, last week, and said that he had no feeling in the matter. Everybody on the morning "World" but his immediate associates seemed to know—and talk about—a letter of resignation which Alex later wrote Swope and a commendatory letter back from Swope, which praised Alex but accepted the resignation.

This, presumably, means that when the Woollcott contract with the "World" expires May 1, he will finish as its dramatic critic. He has long expressed a wish to escape the rigors of daily criticism. "The World," by reason of its plant's location, must print earlier to make the same trains which carry the "H-Tribune" and "Times" out of town.

The switch of critics for the Guild premiere seemed to have been generally understood as having come from within the "World," voluntarily.

## Ziegfeld Must Pay 'Follies' Week's Salary

Flo Ziegfeld is all grouched up about the abrupt closing of his latest "Follies," called off last week on the day due to open in Philadelphia. Eddie Cantor's attack of pleurisy brought about the shut down.

Zieggy claims the closing cost him $39,000 after a visit last week to Equity where he was informed that the company would have to be paid a week's salary.

## Marie Saxon Off London

Marie Saxon has declined another starring engagement for a London-produced musical.

Producers are reported near-frantic for musical comedy leads of the type the English prefer. A scarcity is said to be clogging up other proposed shows for the English capital.

Miss Saxon lately closed with "The Ramblers."

### H. THOMPSON WITH PAR

Harlan Thompson, the playwright, has undertaken one of those Menkiewicz-Paramount experimental tenures for the picture studio on the coast.

Thompson's agreement is reported for three months, with the usual option and bonus provision for accepted film scripts.

Marian Psitzer (Mrs. Thompson) will leave with her husband for California within a few days.

### SHUBERTS' "BRIDAL SUITE"

James P. Judge and Charles Ruddy are collaborating on a musical, "The Bridal Suite."

The Shuberts will produce it next month.

## Zieggy's Intimate Wire

Atlanta, Jan. 28.

Variety, New York:

If Variety will again review "Rosalie" and write a criticism instead of the notice of a 42d street conversation, when I return I will see you about copy.

Why not give me a break and say Ziegfeld's two shows played to nearly $50,000 each. Got half-million advance sale and I got lot of money to bet "Rio Rita" played to more than any other musical show, excepting, possibly, "Good News," but I doubt they paid government more than "Rio Rita" will.

Do "Show Boat" in London immediately.

Arranged for new theatre in Chicago and another in New York. Turned down million cash and 51 per cent. stock for my name.

You don't get any of the real news. *Ziegfeld.*

## "Taza" With 110 People Closed After Two Weeks

"Taza" spectacle with 110 people, independently produced, closed in Jamaica, L. I., Saturday after playing two weeks. It was slated for the Earl Carroll Feb. 20. "Simba" the animal picture has extended its booking there for two weeks from that date.

Tuesday the "Taza" management applied to Equity for a two weeks lay-off privilege, naming the Carroll date to follow.

Revision of the script is given as a reason for the closing.

The players were paid off by Equity through a salary bond. The bond was filed by Samuel Cherkos, an attorney, who is said to have withdrawn his interest. Gus Wilson, who staged "Taza" and others are now reported in charge.

## Shuberts and Studebaker The Insull-Backed House

Chicago, Feb. 7.

Capitalist Insull, who has the Studebaker under lease and didn't know what to do about the Michigan avenue theatre his wife toyed with, has turned the bookings of it over to the Shuberts.

Bookings will continue with the Shuberts during the remainder of the Insull lease.

Dark, the Studebaker would have cost Mr. Insull about $100,000 yearly; with his wife its manageress and producer, it could and did cost him much more.

George Kingsbury is managing the Studebaker for Insull. There is to be no change in house staff.

## "So Big" Musical

Another Edna Ferber book is likely to be seen as a musical comedy next season. It is "So Big," Miss Ferber's Pulitzer prize winning novel.

Jerome Kern, who first saw the possibilities of "Show Boat" as a musical comedy, is said to entertain a similar feeling toward "So Big."

### NEWARK'S SUNDAY STOCK

Newark, Feb. 7.

Empire Players, dramatic stock, opened on a Sunday matinee, Feb. 5, at the Empire. This is a new idea here, having stock on Sunday. Prices will be 25 cents to $1, with a $1.50 top Saturdays and Sundays.

A. Johnny Mack, recently manager of Miner's Empire, will manage both the house and company. Edward Sothern Hipp, dramatic editor of the "Sunday Call," will do the publicity. Helen Baxter has been engaged as leading woman, with Barbara Gray, ingenue.

### BALIEFF H. O. FOR 2 WEEKS

Los Angeles, Feb. 7.

Balieff's "Chauve Souris" will holdover at the Belasco for two additional weeks when the original four-week booking expires Feb. 13.

It will depart for outlying coast towns at the end of its local run.

"The Scarlet Lady," with Pauline Frederick, will follow the Russian troupe at the Belasco. The play is a new one by Zelda Sears.

### Casino Stock Running

Philadelphia, Feb. 7.

J. J. Leventhal is operating his dramatic stock at the former burlesque wheel Casino theatre here.

## MET'S BEGINNERS ARE NOT HIGH SALARIED

### About $125 Weekly Usual Salary for 2d Line Singers—Grace Moore's Start

Another expensive musical comedy prima has left the legit stage and a fancy salary to go into the Metropolitan Opera Company for that $125 or so they give their second line singers every week.

Latest is Grace Moore, debutting yesterday at the Met. Her age has been set in the publicity at 27. She has been around Broadway for over six years, appearing here first in "Up in the Clouds." Last in "Music Box Revue" and rated as high salaried.

Reversal of her going into Met was the coming of Louise Hunter from the Met to Broadway, now starred in "Golden Dawn" at a good salary. She sang second leads at the Met.

Mary Lewis, formerly of the "Follies" and the Ponselle girls, Rosa and Carmella, who were once in vaudeville, are also fixtures at the big house down at 39th and Broadway.

Met gets the debutters at economy prices and plenty of publicity.

Miss Moore's matinee performance was in the nature of a benefit for the Miserecordia Hospital, New York. Its elastic price scale of $25 top appeared to have been stretched the wrong way. Ticket brokers held plenty of the $25 coupons which they sold at any price over $12.50. They were reported having paid $10 each.

It indicated capacity was not anticipated as the lowered priced ticket sales started last week.

## NO CHICAGO DIVORCE FOR JEANNE EAGELS

Chicago, Feb. 7.

Jeanne Eagels is reported to have consulted Benjamin H. Erhlich, the Chicago legal expert on divorces, looking toward a permanent marital remover certificate from her husband, Ted Coy.

The star of "The Cardboard Lover" at the local Adelphi, is said to have been advised by the attorney she could not obtain a divorce in this city through not having established a residence here.

## 'A La Carte' Represented Cash Loss of $114,000

In the brief run of "A la Carte," Rosalie Stewart's intimate revue, had at the Martin Beck theatre, the musical lost $114,000, representing $54,679 in operation and $59,000 in production. This data results from Miss Stewart's efforts to recover $6,000 as a balance from Martin Beck, who agreed to share 25 per cent in the profit or loss.

Miss Stewart is arguing in court that Beck's defense is a sham, the latter stating he will settle his share of the loss after everything in connection with the corporation has been wound up. Beck is credited with $22,000, which he invested in the musical as a one-fourth partner, but allegedly owes a difference of $6,000 up to $28,000 which is his share of the loss.

## Judels Leaves Shuberts

Charles Judels, for the past four years general director for the Shuberts, resigned Sunday.

Judels claims the severance of relations was amicable and not due to any reported differences of opinion.

Nothing stated, he might produce and again he might return to the stage as an actor.

## Squabble Over Terms Halts Ferguson Play

Production of "Careers" by the Shuberts has been temporarily halted. Elsie Ferguson, who was to be starred, wanted $1,750 a week and 15 per cent. of the gross over $15,000. The Shuberts offered $1,400 a week and 10 per cent. of the gross over $15,000.

These difficulties stopped the acceptance of a contract by the Shuberts with A. Korff, of the Reinhardt troupe, who was offered $700 a week to be production manager and play the lead in "Careers."

# SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

**"A Connecticut Yankee,"** Vanderbilt (15th week) (M-882-$5.50). Business generally eased off last week, particularly first half; inclement weather one reason; "Yankee" among money leaders; virtual capacity; over $23,000.

**"A Free Soul," Klaw** (5th week) (C-830-$3.30). Appearance of William A. Brady on stage accounts for some business here; cut-rated, but takings satisfactory at $8,000 and over.

**"And So to Bed," Bijou** (15th week) (C-605-$3.30). Likely to string along into spring; business not exceptional but apparently profitable; estimated at $7,000.

**"Artists and Models,"** Winter Garden (13th week) (R-1,492-$5.50). Natural draw of house of some aid to box-office; show, however, not what it should a bit more than $20,000.

**"Atlas and Eva,"** Mansfield (1st week) (CD-1,050-$3.30). Presented by Harry Delf, who appears in and authored play; first called "Six Feet Under"; opened Monday.

**"Behold the Bridegroom,"** Cort (7th week) (CD-1,043-$3.85). Run in doubt, business having dropped off to even break or less; last week slightly under $10,000, which is stop limit.

**"Broadway,"** Century (73d week) (CD-2,890-$2.20). Final week; going on tour; last season's melodramatic smash and big winner. "The Shanghai Gesture," next week.

**"Burlesque," Plymouth** (24th week) (CD-1,041-$3.85). Error; agency buy extended with lowering of scale; still getting real money at $19,000.

**"Cock Robin,"** 48th Street (5th week) (CD-960-$3.30). Downstairs draw; fair business and probably profitable, with recent takings between $7,000 and $8,000.

**"Coquette,"** Maxine Elliott's (14th week) (D-942-$3.85). Solid dramatic hit; no empty seat since opening; takings exceeding $19,000 by virtue of standees.

**"Diversion,"** 49th Street (5th week) (C-704-$3.30). Appears class draw but getting enough to get by; estimated between $7,000 and $8,000.

**"Dracula,"** Fulton (19th week) (D-914-$3.30). Book thriller away out in front; does not cost much to operate and turning in neat weekly profit; over $13,000.

**"Escape," Booth** (16th week) (D-704-$3.30). Not really big of late, but quite successful show and money-maker; approximately $11,000 last week.

**"Excess Baggage,"** Ritz (7th week) C-945-$3.30). Getting good trade, with agencies developing call; ought to stick out season; last week over $13,000.

**"Five o'Clock Girl,"** 45th Street (18th week) (M-1,490-$5.50). One of most consistent of big-money shows; heavy trade especially from Wednesday on; quoted around $40,000.

**"Funny Face,"** Alvin (12th week) (M-1,400-$5.50). Another musical just as consistent; getting $38,000 and over right along.

**"57 Bowery,"** Wallack's (3d week) (D-770-$3.30). Doesn't appear to have chance; last week takings approximated $3,000; financial trouble may force show off this week.

**"Good News,"** Chanin's 46th Street (23rd week) (M-1,413-$5.50). Another musical smash, one of stand-out shows of the season; selling out since opening; close to $40,000.

**"Happy,"** Daly's 63d Street (8th week). Closed recently at Carroll; resumed Monday, presumably with fresh b. r., but some of cast waived salary guarantee.

**"Hit the Deck,"** Belasco (42d week) (M-1,000-$5.50). Another two weeks to go; last summer's musical hit; around $21,000 of late; "The Bachelor Father" next.

**"Interference,"** Lyceum (17th week) (D-957-$4.40). Moved here from Empire last week; still getting profitable trade, though not quite as good as first stand; over $12,500 last week.

**"It Is to Laugh,"** Forrest (C-1,015-$3.30). Went off definitely Saturday; jerked to life after closing week previously; didn't have chance either time; maybe $2,500.

**"Jimmie's Women,"** Frolic (20th week) (C-602-$3.30). Hardy little cut-rater this; lighting roof house for some time and making money at $6,000.

**"La Gringa," Little** (2d week) (CD-530-$3.30). Opened Feb. 2; did not impress as having much chance for real money; more definite line this week.

**"Lovely Lady,"** Sam H. Harris (7th week) (M-1,051-$5.50). Doing very well; using some cut rates, but business bettering $23,000; about $1,000 less indicated last week.

**"Manhattan Mary,"** Apollo (20th week) (M-1,168-$5.50). Probably will last out season, but newer shows likely to take edge off pace here; around $38,000.

**"Marco Millions,"** Guild (3d week) (C-914-$3.85). "Marco" current this week; last week "The Doctor's Dilemma" (9th week) played under alternating system and to around $15,000.

**"Mongolia."** Taken off at Mansfield Saturday after playing six weeks in all (opened in Village); $3,000, maybe; "Atlas and Eva" Monday.

**"My Maryland,"** Jolson's (22d week) (O-1,777-$5.50). Estimated around $18,000 with cut rate aid; operetta rated among fairly successful musicals.

**"Paris Bound,"** Music Box (7th week) (C-1,000-$3.85). Extra matinee inserted Friday and nine performances weekly probably played through winter; again over $23,000 (party one night kept gross from going higher).

**"Porgy,"** Republic (18th week) (C-896-$3.30). Going along to substantial business; not capacity, but quite profitable with weekly pace over $14,000 as last week.

**"Rain or Shine,"** George M. Cohan (1st week) (M-1,111-$4.40). Presented by Al Jones and Morris Green; Joe Cook starred; well regarded out of town; opens Thursday (Feb. 9).

**"Revels,"** Shubert (11th week) (R-1,395-$4.40). About breaking even, but rated very good show; business holding to $19,000 or bit more; date indefinite.

**"Rio Rita,"** Lyric (54th week) (M-1,395-$4.40). Getting ready to leave for tour; class musical show figures to be clean-up out of town; recent grosses over $30,000.

**"Rosalie,"** New Amsterdam (5th week) (M-1,702-$6.60). Big ticket demand, and close to "Show Boat" for leadership; bettering $48,000 since opening.

**"Salvation,"** Lyceum (2d week) (D-957-$3.85). Opened Feb. 1 with first-nighters not strong for show; first week around $8,000 with aid of buy; not promising.

**"She's My Baby,"** Globe (6th week) (M-1,416-$5.50). Beatrice Lillie draw here; business good, with strong agency support, but not capacity; around $27,000.

**"Show Boat,"** Ziegfeld (7th week) (M-1,750-$6.50). Scale went to $6.60 top Monday with expectation of weekly gross of $55,000; last week at $5.50 again nearly $49,000.

**"So Am I,"** Comedy (3d week) (C-682-$3.30). Not expected to stick; poor start, with notices unfavorable; estimated under $4,000.

**"Strange Interlude,"** John Golden (2d week) (D-900-$4.40). New smash from all indications; plays but six performances (no matinees) because show starts at 5:15 in afternoon; over very good considering subscriptions.

**"Sunny Days,"** Imperial (1st week) (M-1,446-$5.50). Presented by Hassard Short; well regarded out of town; musical version of "The Kiss in a Taxi," by Clifford Gray, William Carey Duncan and Jean Schwartz; opens tonight (Feb. 8).

**"Take the Air,"** Waldorf (12th week) (M-1,111-$4.40). One of musicals which should have gotten better break; fair business, but profit questionable; over $20,000.

**"The Baby Cyclone,"** Henry Miller's (22d week) (F-946-$3.30). Leaving for road after another week, opening on subway circuit; around $9,000 now; "Our Betters" next.

**"The Command to Love,"** Longacre (21st week) (C-1,019-$4.40. Downstairs trade continues in good measure, with upper floors off for some time; estimated around $14,000, satisfactory.

**"The Golden Dawn,"** Hammerstein's (12th week) (O-1,265-$6.60). Likely to last well into spring; although performance creates difference of opinion, average takings over $30,000 weekly.

**"The Ladder,"** Belmont (70th week) (D-517). With closing of "Broadway" this week, "Ladder," by curious condition of giving tickets away free, becomes longest run show on list; but that doesn't mean anything.

**"The Madcap,"** Royale (2d week) (M-1,117-$4.40). Didn't impress reviewers favorably and doubtful of run; on tour business good on strength of Mitzi's draw; $11,000 in first seven performances.

**"The Merry Malones,"** Erlanger's (20th week) (M-1,500-$5.50). Keeps on comparatively well with other musicals in present going and should last into spring; $25,000 and over.

**"The Mystery Man,"** Bayes (3d week) (D-860-$3.30). Looks like another cut rater on this roof theatre; moderately geared and can get by to small money; $5,000, maybe.

**"The Optimists,"** Century Roof (2d week) (R-422-$5.50). Off to light start; estimated $9,000; first seven performances not impressive.

**"The Queen's Husband,"** Playhouse (3d week) (C-879-$3.85). Chance for moderate run; class draw, agencies reporting call for front rows; first full week approximated $11,000.

**"The Racket,"** Ambassador (12th week) (C-1,067-$3.30). Can go along into spring; making some money at average takings, claimed better than $10,000 weekly.

**"The Royal Family,"** Selwyn (7th week) (C-1,067-$3.85). Still out in front with two close contenders; little difference in gross of previous week; $24,500.

**"The Shannons of Broadway,"** Martin Beck (20th week) (C-1,198-$3.30). Making better run of it than first expected; holding to around $10,000, more or less, but satisfactory.

**"The Silent House,"** Morosco (last week) (D-893-$3.30). London mystery play reported presented by the Shuberts, although not so billed; opened Tuesday.

**"The Trial of Mary Dugan,"** National (21st week) (D-1,164-$3.85). Still prime dramatic favorite and runner-up for high gross honors among non-musicals; $23,500 last week.

**"We Never Learn,"** Eltinge (3d week) (C-892-$3.30). Final week; business indicated under $3,000; followed by "These Modern People" next week.

**"White Eagle,"** Casino (1,477-$5.50). Closed Saturday after playing six weeks to losing business; averaged around $13,000; house went dark for first time in seasons.

**Outside Times Sq.—Little Special**

**"The Merchant of Venice,"** Broadhurst (4th week). Doing some business, but not exceptional; quoted starting at $18,000 and dropping to $15,000 and under.

**Sir Harry Lauder,** Knickerbocker (2d week). Dated for four weeks here as starter for tour.

**Stock,** with a number of name players, opened Cosmopolitan Monday.

**"Taming of the Shrew,"** Garrick (16th week). New play.

**"Twelve Thousand"** started rehearsal and will soon follow.

**"Caponsacchi,"** Walter Hampden's (3d week).

**Civic Repertory, 14th street.** Repertory.

**American Laboratory Theatre.** Repertory.

**"Meek Mose,"** with an all-colored cast, opened Monday, Princess.

**"Ten Nights in a Barroom,"** Triangle.

**"The Prisoner"** closed at Provincetown Playhouse.

**"The International"** will be followed next week by **"Hoboken Blues,"** New Playwrights.

**"The Ivory Door"** still playing extra matinees, Hopkins.

**"Parisiana,"** intimate revue, opens Edyth Totten Thursday.

**"Passing of the Third Floor Back,"** Davenport.

## Shows in Rehearsal

**"Hot Pan"** (Provincetown Playhouse).

**"Hoboken Blues"** Playwrights' Theatre).

**"The Wrecker"** (Guy Bates Post).

**"The Sharlet Fox"** (Willard Mack).

**"Mulligan and Garrity"** (Donald Gallaher).

**"Rope"** (James W. Elliott).

**"Furies"** (John Tuerk).

**"Napoleon"** (James W. Elliott).

**"Jungle Fever"** (Paige-Janis Productions).

**"Roulette"** (Leon De Costa).

**"Please Stand By"** (Gibbs Productions).

**"Three Musketeers"** (Florenz Ziegfeld).

**"Our Betters"** (Messmore Kendall-Gilbert Miller).

**"Gentlemen of the Press"** (Jackson & Kraft).

**"Taza"** (William J. Wilson).

**"The Medicine Show"** (Thomas McElphany).

## Minneapolis Legits

Minneapolis, Feb. 7.

"King of Kings" (picture) started slowly at the Metropolitan, but built up. It got around $8,500 for the 14 performances at $1.65 top nights and $1.10 matinees. Held over for second week.

The public did not take very kindly to "The Devil's Disciple," although the George Bernard Shaw play was given a splendid production by the Bainridge Players (dramatic stock) at the Shubert. Gross just topped $5,000.

A tabloid musical comedy version of "Give and Take," by the McCall-Bridge Players at the Palace, brought about $5,400 into the box office.

Aided by boxing and wrestling nights, "Parisian Flappers" grossed around $4,000 at the Gayety, United burlesque wheel house.

## Financiers in "Sally" Sued by Madge Hart

High finance in backing the road tour of "Sally" by George H. Nicolai, Joseph DeMilt and Jack Welch, was brought out in Mrs. Max (Madge) Hart's suit for 25 per cent. of the profits.

Welch's examination before trial, as well as that of the other defendants disclosed that the Nic and Mrs. Hart were to invest $2,500 each, in all $10,000 for the road rights to "Sally."

What Welch did was to sell Mrs. Hart two-fifths of his own 25 per cent. interest for $3,000. All Welch was to pay was $2,500, so he was $500 in on the deal and still retained 15 per cent. equity in the show.

Mrs. Hart got back $2,400 on the venture, being still out $600 on her original $3,000 investment. Welch admitted that she was entitled to $1,800 profit but Mrs. Hart insists her profit totals $6,000, for which amount she is suing through O'Brien, Malevinsky & Driscoll.

Mrs. Hart has gone to Miami to dispose of some of that Florida real estate she acquired three years ago in the boom season and which has deflated in value. She is south on a mission of salvaging whatever she can out of it.

# "FLAT" PRODUCERS MAY TRY AGAIN

## "Joan of Arkansaw" Prospect for Frisco If Coin Is Secured by Carleton and Sheridan

Los Angeles, Feb. 7.

Will Carleton and Kenneth Sheridan, who produced "Joan of Arkansaw" at the Figueroa Playhouse some time ago and flopped with it, may put the show on again in San Francisco with a change of title and some rewriting.

Carleton and Miss Sheridan made known their intentions to Chief Deputy Labor Commissioner Thomas Barker in connection with a group of wage claims yet unpaid for the local showing. These claims were filed by the stage crew. Actors were covered by an Equity bond.

The producers stated in writing to Barker they had hoped to have the re-financing of the play completed by now, but have found conditions in San Francisco in a peculiar state.

Carleton and Miss Sheridan go on to say that they would gladly pay off the standing wage claims now but admit being flat at present as they had thrown in their all in the show.

## Another Bloch Ticket Bill

Albany, N. Y., Feb. 7.

Assemblyman Maurice Bloch, Democratic minority leader, took a slam at gouging by ticket speculators in a bill he introduced in the legislature Thursday increasing the yearly fee of ticket agencies from $100 to $500. In addition every sub-office maintained by an agency would be compelled to pay an additional yearly fee of $100.

The main protective provision of the bill would require that ticket brokers post conspicuously the box office price of the ticket alongside with their prices.

Another bill introduced by Edward J. Coughlin would prohibit the sale of tickets for standing room unless there is a local law authorizing such sales.

## Miss LeGallienne's Next

"Improvisations in June," by Max Lahr, German playwright, is next on Eva Le Galliene's production program for the Civic Repertory theatre. Susan Beh and Cecil Lewis will make the adaptation.

The German play will cause a switch in plans at the downtown house. It had announced Jacques Bernard's "Invitation Au Voyage" with Clare Eames as guest star. Miss Eames' success abroad has left her unavailable for the French play and caused the substitution, with the shelving of Bernard's play until next season.

## MISS BLINN IN "NIGHT STICK"

Beatrice Blinn has been engaged by Louis Werba to play the girl lead in "Night Stick" on the subway circuit and the road.

Miss Blinn, who supplants Lee Patrick, was slated for the title role in Crane Wilbur's "Molly Magdalene," but its production has been indefinitely postponed.

# 2 DRAMAS IN CHI CLOSE TOGETHER

## "Cardboard Lover," $22,000 —"Constant Wife," $21,000 —"Peggy Ann," $13,000

Chicago, Feb. 7.

Chicago legitimates are continuing their steady run, with little deviation from last week's figures. Perfect theatre weather helped.

Ethel Barrymore in "The Constant Wife" is a sensation, easily leading the non-musical group. With the entree of the "Cardboard Lover" and Jeanne Eagels the "Wife" is experiencing some competition, but not to an uncomfortable extent.

Jeanne Eagels should enjoy a very successful four-week run. Chicago is a city faithful to its favorites.

Chi's seven musicals are all holding up well, and "A Night in Spain" is holding over for a longer run. The "Vanities," in third week, is enjoying increasing business. "Peggy-Ann" at the Selwyn lost a grand last week, but with the weather holding as it is may take it up again next week. Glenn Hunter in "Behold This Dreamer" still problematical but bettering last week and may surprise 'em.

**Estimates for Last Week**

**"Constant Wife"** (Harris, 7th week).—Gained $1,000 over last week's figure. Competition from the "Cardboard Lover" may be felt but not noticeably. Take near $21,000.

**"Criss Cross"** (Erlanger, 7th week).—Fred Stone and daughter, much advertised and publicized, carrying show to good steady business at around $34,000. Engagement extended to Feb. 25.

**"Cardboard Lover"** (Adelphi, 1st week).—Jeanne Eagels apparently a Chicago hit. Doing nice business around $22,000.

**"Kongo"** (Central, 5th week).—Holding into its established groove at $6,500, a bit better than last week.

**"Hit the Deck"** (Woods, 14th week). Still holding its own and doing remarkably well in face of stiff competish. Dropped $1,000 below last week's figure. Advertising says it must soon bid Chicago farewell. Did $23,000.

**"Peggy-Ann"** (Selwyn, 3d week).—Averaging nicely enough, with plenty of parties and specials. This week around $13,000 and pick up looked for. Good for two weeks more.

**"Two Girls Wanted"** (Cort, 7th week).—Leaving the Cort for the Princess Feb. 5, to make room for the "Wooden Kimono." Built fair business and rep while at the Cort. Chalked up $10,500, bettering previous week by $1,500.

**"Vanities"** (Illinois, 3d week).—Doing nice biz. Still pulling at the hotels and conventions and a reasonable resident business. Took $31,700.

**"Just Fancy"** (Olympic, 5th week).—Business warranted this play extending its stay. Well liked and cleverly advertised. Repeated figure of $26,000.

**"Behold This Dreamer"** (Blackstone, 7th week).—Glenn Hunter piece productive. Despite a few doubting, looks good for a fair run at a weekly figure varying between $10,000 and $11,000. Hit the latter figure, bettering last week by $500.

**"A Night in Spain"** (Cohan's Grand, 11th week).—Still pulling 'em in. Was booked to leave Feb. 19, but looks as though a holdover would be possible. "Good News" was set for the house but will go to the Selwyn. Doing around $33,000 weekly.

**"Desert Song"** (Great Northern, 23d week).—Difficult to predict departure date. Oldest show in town and still hitting high and bettering previous figures. This week went to $27,500, topping last week's take by $1,500.

# L. A. GROSSES

Los Angeles, Feb. 7.

Operetta again dominated the town when a week of "The Prince of Pilsen" at the Shrine Auditorium grossed $15,000 and "The Desert Song" at the Mason climbed in its second week to $17,000.

"Connecticut Yankee" opened Friday at Mayan and in four performances got $11,000.

"Two Girls Wanted" at the El Capitan opened to $6,200, substantial at $1.25.

"Kongo" is building at the Orange Grove. Around $5,000 reported last week, the sixth. A one-week engagement of "Oh, Mama" at the Morosco not so fancy at $4,200.

Music Box holds "Who?" mystery play worth $3,700 last week at the box office. The Playhouse (downtown) reopened with "The Triumphant Bachelor" and got $2,700 in five performances.

The individual standout of the town is "Chauve-Souris," smash at the Belasco at $23,000 in its third week.

# MANAGERS FINANCING SHOWS TO KEEP BROADWAY HOUSES OPEN

## Extraordinary Means Resorted to—No Other Solution to Present Dark House Problem—Some Grosses Went Up Last Week

No solution to the problem of dark theatres on Broadway has been found. There is but one—production.

When leading managers fall down in that respect they look elsewhere; but seeking isn't finding.

It explains the extraordinary measures now being used to develop success prospects by encouraging independents via financial backing. It is hoped to keep the number of tenanted houses down to a minimum.

Business seemed to ease off again last week, but in some cases there were better figures, and generally where a drop was noted it was for the in-between or mediocre attractions. Leaders held to form, generally speaking.

This week the number of attractions in cut rates jumped to a total of 30, not a record at this time of the season, but still a perceptible increase over the number for the past month. Some of the newer shows, including several which arrived last week, are among the cuts. They, too, were accepted as buys by the agencies, but that does not always indicate strength.

"The Royal Family" held its position at the head of the non-musicals, topping $24,500; in the contending position re "Paris Bound" and "The Trial of Mary Dugan," both better than $23,000: "Burlesque" eased off to $19,000: "Coquette," at the same figure, means capacity, however; "The Doctor's Dilemma" at $15,000; "Porgy" and "The Command to Love," $14,000, were next; "Interference" and "Dracula," $13,000 or slightly less; "Excess Baggage," over that and strong; "Escape," $11,000; "Shannons of Broadway," $10,000; "The Racket," about the same; "Behold the Bridegroom," bit under $10,000; "Baby Cyclone," $9,000; "A Free Soul," "Cock Robin" and "Diversion," approximately $8,000; "And So to Bed," $7,000: "Jimmie's Women," $6,000, with the others straggling downward to as low as $2,000.

"Show Boat" and "Rosalie" are away out in front with each better than $48,000 again last week; "Good News" still capacity at $40,000; "Five o'Clock Girl" close to that mark; "Manhattan Mary," $38,000; "Funny Face," $38,000; Rio Rita, $31,000; "Golden Dawn," $30,000; "She's My Baby," $27,000; 'Merry Malones," $25,000; "Connecticut Yankee,55 $23,000; "Artists and Models," $22,000; "Lovely Lady," same; "Hit the Deck," $21,000; "Take the Air," $20,000; "Revels," $19,000; "My Maryland, $18,000.

### Interlude

"Strange Interlude" by far is the most likely fresh success since the holidays. It got over $11,000 at the John Golden in six performances (no matinees). That figure is exceptional since a goodly portion of the house goes to subscribers at this time, such tickets being prices at $2.75 as against the regular lower floor scale of $4.40. There were some dissenting critical reviews but most were of the rave kind.

Nothing else which arrived last week started anything. "The Optimists" at the Century Roof (Casino de Paris) drew but mild business, estimated at $9,000; "Salvation" got $8,000 in seven performances at the Empire, light trade coming after the premiere; "The Madcap" around $11,000 also in seven performances, not so good for a musical comedy; "La Gringa" at the Little won some good notices, but little business after midweek start.

Several entrants opening late the previous week are of the same rating, although "The Queen's Husband" has a fair chance at the Playhouse. It got $11,000 for the first full week; "57 Bowery" got very little at Wallack's; "So Am I" at the Comedy and "We Never Learn" figured to be little better. The latter is due to stop this week and that may apply to the others.

Among the special attractions Max Reinhardt's German players closed with a rush, getting $26,700 for the final week at the Cosmopolitan; "The Merchant of Venice" around $15,000 at the Broadhurst.

"Broadway" ends a run of a year and a half, leaving the Century, which gets "The Shanghai Gesture" for a repeat (four weeks); "Mongolia" closed the Mansfield, which offers "Atlas and Eva" this week; "We Never Learn" will close at the Eltinge, which will present "These Modern People" next week; "The International" down in the village will make way for "Hoboken Blues" (New Playwrights); "The Prisoner" stopped down there, too, last Saturday, while "It Is to Laugh," revived for five days, stopped at the Forrest Friday night. "Hot Pan" and "Marriage on Approval" may be added to the few premieres of the coming week.

### The Buys

Three of the newer shows were added to the buys list, which jumped to 25 attractions. Two, "Salvation" and "The Optimists," did not start very well. The third, "Rain or Shine," does not open until Thursday, the deal being an advance buy. The list "Funny Face" (Alvin), "Manhattan Mary" (Apollo), "Hit the Deck" (Belasco), "The Optimists" (Century Roof), "Good News" (Chanin's 46th St.), "Salvation" (Empire), "The Merry Malones" (Erlanger), "The Five O'Clock Girl" (44th St.), "Rain or Shine" (George M. Cohan), "She's My Baby" (Globe), "Golden Dawn" (Hammerstein's), Harry Lauder (Knickerbocker), "Interference" (Lyceum), "Rio Rita" (Lyric), "Coquette" (Maxine Elliott), "Paris Bound" (Music Box), "The Trial of Mary Dugan" (National), "Rosalie" (New Amsterdam), "The Queen's Husband" (Playhouse), "Excess Baggage" (Ritz), "Lovely Lady" (Sam H. Harris), "The Royal Family" (Selwyn), "A Connecticut Yankee" (Vanderbilt), "Artists and Models" (Winter Garden), "Show Boat" (Ziegfeld).

### 30 in Cut Rates

No less than five of the newer attractions went into the bargain agency this week. All opened last week or this. A major musical was added, too, it being "Artists and Models." The list: "My Maryland" (Jolson), "Harry Delmar's Revels" (Shubert), "Take the Air" (Waldorf), "Lovely Lady" (Harris), "The Madcap" (Royale), "Baby Cyclone" (Henry Miller), "Jimmie's Women" (Frolic), "The Shannons of Broadway" (Martin Beck), "The Ivory Door" (Hopkins), "Taming of the Shrew" (Garrick), "And So to Bed" (Bijou), "Atlas and Eva" (Mansfield), "The Racket" (Ambassador), "Interference" (Lyceum), "Cock Robin" (48th Street), "Broadway" (Century), "A Free Soul" (Klaw), "The Passing of the Third Floor Back" (Davenport), "Diversion" (49th Street), "The Mystery Man" (Bayes), "57 Bowery" (Wallack's), "The International" (Playright), "Behold the Bridegroom" (Cort), "La Gringa" (Little), "Salvation" (Empire), "Happy" (Daly's), "Artists and Models" (Winter Garden), "We Never Learn" (Eltinge), "The Optimists" (Casino de Paris), "Mrs. Dane's Defense" (Cosmopolitan).

# Playing Out of Town Contract Interpreted

A decision handed down by the American Arbitration Society is that an Equity contract amended for out of town use is to be construed in the light of a regular contract, with the exception that instead of a week's rehearsal without pay the actor must be notified within three and a half days.

Florence Johns was engaged to play the feminine lead for a Sandford Stanton production. In the addenda of the regular contract it was provided that Miss Johns would play the lead if the play came to New York, with the regular two weeks' notice provided.

Within three days of rehearsal Stanton notified Miss Johns that she did not meet with his approval in the role. Miss Johns applied for a weeks' salary.

Before arbitration Searles and Gillmore, for Equity, contended that if an addenda had been added to the regular Equity contract the addition was a contract in itself and that Miss Johns therefore had a right to at least one weeks' salary. This contention was ruled against by the society.

Abner J. Rubien appeared as attorney for Stanton.

### Whiteside's New Piece

San Francisco, Feb. 7.

"The Hindu" will be revived by Walker Whiteside for a special two-week engagement at the Columbia. Whiteside will then go on tour with his new play "Sakuri."

After whipping it into shape he will return to the Columbia for an additional two weeks starting March 12.

### BLUM'S 14-DAY SHOW

A record for Broadway legit production is "The Mystery Man," produced by Gustav Blum at his Bayes roof theatre in 14 days. Blum read the scrip on a Thursday, signed for it Friday, cast it independently of an agency Saturday and presented it 12 days after.

It opened cold at the Bayes as with all Blum plays, some of which are handicapped for critical premiere performance through lack of out-of-town break-in.

# F. FARNUM'S STAGE PLAY BOSTON BRODIE

## Chi Civic Opera Does $100,000—"Sidewalks" Up to $25,500—'19th Hole" Forced Out

Boston, Feb. 7.

One flop and generally high receipts for other houses marked the first week of snowless February. "Come Back to Erin," Irish-American comedy at the Arlington starring Franklyn Farnum and a cast of Bostonians went under Saturday night after two weeks. It was stated that all members of the cast had been paid in full. The piece marked Mr. Farnum's first venture on the speaking stage after seven years of the movies.

"The Road to Rome," continuing at the Wilbur, ran close to capacity for the second week and advance sales point to continued business at close to $20,000. At the Colonial "The Sidewalks of New York" climbed to $25,500 and seems to be in for a run. Nellie Revell spent a week with friends in the cast, saw a half dozen performances and drew a lot of attention to the show by her presence in Boston for the first time in 10 years.

The Chicago Civic Opera Company at the Boston Opera House ran capacity all but Tuesday night and Wednesday matinee. Hit $100,000. Greenwich Village Follies in last week dropped off two grand, but did $30,000. Holbrook Blinn's last week in "The Play's the Thing" started poorly, as did all shows last week, but picked up last four days.

Last week of "The Desert Song" at the Majestic built up from Tuesday on. Frank Cravan picked up very well in his final week with "The 19th Hole" at the Hollis Grossed $15,000, which is high for the season in this house, and his piece was the first show of its type to register here. Booked out when he appeared to be "in." "Wings" holds on at the Tremont, replacing legit.

### Last Week's Estimates

**"Scandals,"** Shubert (first week). Closing week of "Greenwich Village Follies "fell off from strong opening, but was high at $30,000.

**"The Road to Rome,"** Wilbur (third week). Jane Cowl looks like sell-out. About $400 from SRO each week so far. Total of $19,000.

**"Yours Truly,"** Majestic (first week). In two weeks' run "The Desert Song" did well, closing at $23,000.

**"Four Walls,"** Hollis" (first week). Frank Craven in his final week with "The 19th Hole" struck his pace and a record for the Hollis for the season. Jinxed house all year but Craven made $15,000. Booked out when it appeared set.

**"Sidewalks of New York,"** Colonial (third week). Ray Dooley, Eddie Dowling comedy, old timers hit the usual pace of Dowling shows for a gross of $25,500.

**Chicago Civic Opera Company** Botson Opera House (last week). Almost sold out, excepting only two performances. Did $100,000.

**"Wings," Tremont** (picture). Still filling the house; $16,220.

**"Straight Through the Door,"** Plymouth (first week). Holbrook Blinn closed in "The Play's the Thing" with close to a capacity run. $19,000.

### WEATHERLY, INDIE

Tom Weatherly, resigned p. a. with Brady & Wimans, is turning indie producer.

Weatherly was to have started an advertising agency but changed his plans.

John Peter Toohey is the B. & W. publicist.

### WILLETTS WITH "RIO"

Clarence Willetts is with "Rio Rita," as company manager. Jack Dillon has been in charge since the show moved from the Ziegfeld to the Lyric.

"Rio" is due to go on tour late this month with "Three Musketeers" slated to follow at the Lyric.

# Future Plays

**"Roulette,"** comedy, by Leon le Costa, with Ruth Shepley and Peggy Allenby in the cast. De Costa is producing.

**"The Man on the End,"** by Bide Dudley and Fulton Oursler, sold to Albert Lewis for production.

**"Grimaldi,"** by William Podmore, accepted for production by new partnership composed of Richard Rohman, Lewis Cohen and Martha Frazee. Author will play leading role.

**"God's Own Town,"** by David Wallace and T. S. Stribling, and **"Wolves,"** melodrama, by John Hunter Booth, besides **"Napoleon,"** are announced by James W. Elliott for rehearsal. "Town" will be produced in association with Wallace Frank Merlin will direct it. Robert Milton will direct "Napoleon."

**"Twelve Thousand,"** play by Bruno Franck, German writer, was bought by the Shuberts. Basil Sidney and Mary Ellis are to be starred. Garrick Players will produce at the Garrick. Zoe Aikens may do the adaptation.

**"The Medicine Show"** is in rehearsal again, with Thomas McElhany, author, backer. The show had been previously in rehearsal with cast on commonwealth basis and scrapped because of withdrawal of several of the cast.

**"The Broken Wing,"** as musical, will reach production per Lyle Andrews. Paul Dickey and Percy Wenrich are collaborating.

**"The Radio Murder"** will be given a stock trial at Miner's, Bronx, next week.

**"10 Nights in a Bar Room"** supplants "Bare Facts" at the Triangle, Greenwich Village, this week. It is the third revival of the piece at the downtown intimate playhouse.

**"By Request,"** by J. C. and Elliott Nugent, is next on George M. Cohan's production list. It goes into rehearsal in two weeks.

The New Playwrights, a group which describes themselves as an experimental theatre venture, will do "Hoboken Blues" following the current "The International" at the Village house named after the group. The house was formerly known as the Cherry Lane.

**"The Clutching Claw,"** mystery melodrama by Ralph Kettering, melodrama by Ralph Kettering, with Barbour, Crimmins and Bryant producers. Cast includes Ralph Morgan, Minnie Dupree, Robert Middlemass, Ethel Wilson and others.

**"The Step Child,"** by Sam Orange, goes into rehearsal this week with Ray Mont Productions, Inc., sponsoring.

**"Render Unto Caesar,"** previously announced for production by divers managers, will be produced by Brady and Wiman. Piece authored by Walter Ferris and Basil Rathbone.

**"Grimaldi,"** by William Podmore, will reach production next month via the new producing group, Richard Rothman, Lewis Cohen and Martha Frazee.

**"Marriage on Approval,"** by Michael Kallesser, has gone into rehearsal with Kallesser as producer. Cast includes Phylis Povah, Lou Ripley, Emil Lorraine, Larry Fletcher, Laurence Leslie, Pat Barrett and Helen Brown.

Paul Kayhas contracted to produce new play, name not announced, first work of Hendrik Van Loon. Summer try-out will precede Broadway showing in autumn.

**"Please Stand By,"** comedy by Roger Huntington, Jr., to be produced by new firm, the Gibbs Co. Cast announced as Ethel Taylor, Arthur Campbell, Raymond Bramley, Joseph Crehan, Harriett Ross, Gladys Moore, Carlo De Angelo, Stafford Cherry Campbell, Molly Hicks, Emily Hammond and Andrew Talley. Arba Blodget is general manager for the Gibbs Co., while Jack Hayden is directing the new piece.

### Almy Resigns, After 18 Years

Danbury, Conn., Feb. 7.

David Almy has resigned as press agent of the Lyceum, Crown and Capitol theatres, New London, his resignation becoming effective last Sunday. Mr. Almy has been connected with the three houses for 18 years.

### Rang-Tang Again

Walter Kavanaugh is assembling a new "Rang-Tang" show for the road without Miller and Lyles. Kavanaugh was in the original production.

# 'DIPLOMACY'S' PHILLY $44,000

## Ames' Troupe, $24,000—"Spider," $16,000

Philadelphia, Feb. 7.

With generally better weather conditions legit business was slightly more regular and normal last week. Only two smash hits, though.

The Erlanger being dark, due to the cancellation of "The Follies" booking, there were just three musicals, and two were of the light opera variety. Business of Winthrop Ames' Gilbert and Sullivan company, in its fourth and final week at the Walnut, was again remarkable and reported at around $24,000. Friday night was $3,700, which for a $3.30 top is little short of amazing. Ames company could easily have stayed another two weeks.

"The Love Call" took a turn for the better at the Chestnut after being noticeably hurt by the storms of the previous week. Romberg operetta did about $22,000 and looks set to ride for another month or so. The third musical, "Yours Truly," at the Shubert, being the only light and girly show in town, responded a little by boosting $2,500 from the previous week, making about $18,000. Its engagement here can hardly be considered a success.

Outstanding dramatic smash of the week was "Diplomacy," at the Garrick. Giving four matinees, this George Tyler all-star revival got about $44,000, thus smashing the record of "Trelawny" last year. There wasn't a seat at any performance, even for the two added matinees. Tough that Tyler wasn't playing in the Erlanger, which was dark. He could have clicked to well over $50,000 there. However, he was undeniably satisfied.

"The Spider" held up nicely at the Lyric for about $16,000, or a little over. The two other non-musicals didn't fare so well. "Silent House," playing its seventh week in town, but first at the Adelphi, got a scant $7,500, while "Tenth Avenue" was around $1,000 better than that. This last-named melodrama closed for good Saturday night.

This week found four openings and a roadshow picture. The former were "Chicago" at the Walnut, the Irish Players at the Broad, "The Nineteenth Hole" at the Garrick, and the "Greenwich Village Follies" at the Shubert. This last-named should mop up plenty, having only one musical opponent. The Erlanger has a picture, "Patent Leather Kid," in for what is expected to be about four or five weeks. The Adelphi is dark this week, leaving only two holdovers, "The Love Call" and "The Spider."

### Estimates for Last Week

**"Plough and the Stars"** (Broad, one week only). Irish Players opened a two weeks' engagement to fairly good house Monday night; next week "Juno and the Paycock"; last week "Tenth Avenue" got a little over $9,000.

**"Greenwich Village Follies"** (Shubert, 1st week). Revue should have soft pickings with little or no musical opposition; "Yours Truly" claimed about $18,000 in last week, a slight gain.

**"The Nineteenth Hole"** (Garrick, 1st week). Craven comedy started three weeks' stay with some promise; "Diplomacy" broke last year's record of "Trelawny" at same house; with four matinees and a $4.40 top gross was about $44,000.

**"The Love Call"** (Chestnut, 5th week). Romberg operetta a surprise hit; came back last week to almost $22,000; ought to stay another month anyway.

**"Chicago"** (Walnut, 1st week). Melodrama in for two weeks only; surprisingly short booking for the Broadway hit here; Winthrop Ames company again a sensation last week with about $24,000; "Mikado" leading the trio of operettas given.

**"Patent Leather Kid"** (Erlanger, 1st week). Feature film shoved in when "Follies" cancelled; booking probably four weeks; nothing in sight definitely.

**"The Spider"** (Lyric, 3d week). Announces last week, but was reported staying an extra week carrying it up to Feb. 25; business fine with better than $16,000 last week.

**Adelphi.** Dark this week, with Irene Bordoni's "Paris" next Monday for four weeks; "The Silent House" down to $7,500 last week.

# So. "Abie" Closing

Miami, Fla., Feb. 7.

"Abie's Irish Rose" closed Saturday after three weeks at the Temple.

It was booked for Havana but cancelled after the Cuban people demanded a guarantee.

Three other "Abie's" continue on tour.

# PLAYS ON BROADWAY

## ATLAS AND EVA

Harry Delf presents his own play, staged by Ira Hards. At the Mansfield, Feb. 6; $3.30 top.

THE CAST

Nebblepredders—
Pop .....George Marion
Ma .....Helen Lowell
Herbie .....Tom Brown
Aunt Emma .....Lotta Linthicum
Cousin Bessie .....Sara Floyd
Eva .....Leona Hogarth
Elmer .....Harry Delf
Josie .....Dorothea Chard
Al Sprocket .....Donald Dillaway
Mrs. McGorky .....Clara Thropp
Bill Donahue .....Charles Hanna
Dr. Parker .....Arthur C. Morris
Mr. Mullen .....Herbert Fortier
A Gatekeeper .....A. C. Henderson

Harry Delf, one excellent actor who when he authors and produces his own show doesn't star himself—though he had been prematurely starred before by a less tactful impresario. Delf features himself, and he is worth all of that.

For a song-and-dance comic, Delf has turned serious both as a performer and playwright. While there are many laughs in this piece, most of it is grim—modern grim—because it bitterly and sanely exposes the life most of us live at this time. It treats with the tribulations of neither the lofty or the lowly—the in-betweens that we sometimes call "white collar men." Harry plays a floorwalker.

Between a querulous and sickly aunt, a sweet sister he wants to marry off, a cranky mother, a hard-boiled old man (played by George Marion and played perfectly, but not the size or type this endearing veteran should essay) the young fellow's life, ambitious but not optimistic, is as drab a combination of fireless hell as has been seen in many a month.

Delf perhaps helps defeat himself because he is too good at his racket. The first two acts are so gray, hopelessly pathetic—and so awfully true—that he has neither the emotional sorrow that makes people cry nor enough of the cup of laughter which makes them choke aloud.

One thing is certain. This young man will some day write a real drama. He has a touch of Eugene O'Neill already. If he could write fiction as he wrote this play, he would leap to the front, for those things are palatable between covers where they rarely are behind footlights.

The direction is perfect—as perfect as the play is perfect, if it is, because it is in perfect vibration with the spirit of the script. In casting and in acting it is superfine, such as one will hardly find matched in the great Broadway marketplace.

The piece was originally called "The Nebblepredders," the name of the family, and most of what farce and comedy there are comes from the difficulty of pronouncing the name. It is inconsequential. If this one remains on the earth's level (it was also named "Six Feet Under") it will do so as a tragedy, not as a laugh show.

Its drab theme scarcely promises for it an extended run. But it has revealed an intensely promising dramatist, and nothing more important can happen in the theatre. *Lait.*

## LA GRINGA

Comedy drama in three acts by Tom Cushing. Presented by Hamilton McFadden at the Little February 1. Staged by the producer with Claudette Colbert featured. Settings by P. Dodd Ackerman.

Soror Felicidad .....Arline Francis
Madre Superior .....Isabel Irving
Pedro .....William Lovejoy
Capt. Aaron Bowditch .....George Nash
Carlota D'Astradente ....Claudette Colbert
Sarah Bowditch .....Clara Blandick
Belle Spinney .....Eva Condon
Charity .....Marie Haynes
Bertha Beales .....Cecil Kern
Mrs. Nott .....Jessie Graham
Capt. Jabez Spinney .....Frank Sylvester
Dr. Caleb Sprague .....Paul Wright

"La Gringa" is the first production effort by Hamilton McFadden, who was in charge of the Theatre Guild's school when that was an actuality last season. But it isn't Tom Cushing's first play. That he has evolved a success is doubtful for "La Gringa" is an uneven play.

It is first scened in Mexico and later in New Bedford, Mass. Captain Bowditch, middle aged master of a whaler, snatches Carlota D'Astradente, young and fired with the passion of her people, from the rose garden of a convent at La Rincoma and transplants her amid the chill and fog of the Massachusetts sea port as his wife. Bowditch, after throwing her amid the be-bustled spinsters of his narrow-minded family, sails immediately for Spain, where he believes her father had owned an estate of considerable proportions.

The May-December union doesn't mean anything to the lonely girl spied on and hated by his people. She easily falls in love with Caleb Sprague, the school master, but the latter withholds his feelings. Their relationship is a clean love.

Carlota learns her marriage to Bowditch was not a marriage. The man says that himself, when upon returning from the voyage he flies into a rage because he found the estate gone while Carlota has run up bills. The girl rushes to her young lover with visions of marriage and happiness. An old salt, about to sail the southern seas, again points out that such a marriage would mean injury to the boy, the loss of his school in the cold-hearted town. She arranges with the old sailor to board his ship, which will touch Vera Cruz.

The climax is the killing of Bowditch by the girl, half native and half Spanish. The act comes after the bestial Bowditch threatens to kill Sprague. Carlota stages a native dance before the drunken captain and places poison in his grog after promising to leave with him on his ship.

Cushing's in and out drama is not entirely a loss, for it will make a pretty good picture. The first act is colorful, but too quiet when the latter portion becomes a duolog. The second starts amusingly with the New England types. However, that stanza and the last act are hurt by slow changes of scene. Even where only a costume need be changed the curtain seems down too long.

Claudette Colbert, a coming star, and the featured player, does everything for "La Gringa" that can be done. Her brunette beauty lights up the dismal New England home and she has the fire of the Mexican girl she portrays. Her speech never loses its dialect.

George Nash, as the villainous Bowditch, turns in another crack performance. Marie Haynes is the old maid of all work who gets laughs in the second act. Clara Blandick and Eva Condon, one a spinster and the other married, but of the same trend, seem faithful types. Paul Wright may be the right type, but he does not impress as a fiery lover, such as would attract Carlota.

P. Dodd Ackerman's designs are good, the convent garden scene being particularly fine.

"La Gringa" will be a moderate money show at best. Indications are it isn't there. *Ibee.*

## THE OPTIMISTS

Melville Gideon presents "a musical novelty" in two acts, music by Gideon; sketches and lyrics by Clifford Grey, Greatrex Newman and Austin Melford. Dances by Jack Haskell; setting by Watson Barratt; Harold Stern conducting orchestra.

Cast includes 10 principals and no chorus: Gideon, George Hassell, Richard Bold, Sally Starr, Flora Le Breton, Luella Gear, Bobby Watson, Fred Hillebrand, Evelyn De Latour, Eleanor Powell.

Opened Jan. 30 at the Casino de Paris (Century Roof), New York. $5.50 top.

"The Co-Optimists," a British institution as an intimate musical revue, has been imported by Melville Gideon for American consumption. The cast is a hybrid British-native affair, all 10 players gambling with Gideon on the production, hooked up with the Shuberts in an endeavor to lure the smart trade to Central Park West, where the Casino de Paris, atop the Century, is situated. The effort will prove in vain as "The Optimists," sans the prefix, as it is identified on this side of the pond, is nothing to grow excited about, and more particularly at a $5.50 top.

Opening novelly and intimately enough, it soon becomes patent that the proceedings will bore before long. The idea of the same group of 10 players performing through two hours of skit and number sequence is a foolhardy one at this late date when a native public has become fed up on the intimate revue stuff.

"The Optimists," as Gideon paces it, reminds of the now antiquated Harry Carroll and Anatole Friedland style of presentation, with the songwriter entrepreneurs seated at the baby grands and motivating everything from the ivories. That was a novelty at one time, but with Broadway knee-deep in songwriters tunesmiths are no raving attraction for cash trade.

Gideon's players strive so hard to please, and some of their material is so engaging one is predisposed to favor them, but a desire to accept does not par actual acceptance and approval.

"The Optimists" open minstrel fashion with the troupe introducing themselves individually and broadly plugging themselves in harmless fashion. After that it's a succession of specialties and numbers, not unlike a glorified vaude entertainment. And vaudeville can't draw 'em enough at the Palace at $2 top.

George Hassell starts well, Richard Bold tenors "Rolling Stones." Sally Starr, impressing on personality, offers a novelty travelog number, with a hokum male chorus of four. "Amapu," one of the several catchy tunes, is a nonsense South Sea ditty sung by Gideon from the piano and "productioned." To offset the meagreness of all the sets, set pieces and black drops, such comedy annotations as "this is a stupendous production number," or "tremendous-spectacular-corybantic in which will be seen the combined artists of Petrograd, Vienna and Paris, Texas," are included on the program. For a time this naieve manner of poking fun at themselves is pleasantly accepted, but it soon palls as does the rest of the entertainment.

Flora Le Breton, the personality blonde who has been seen before in America in straight comedy-drama, evidences a fine flair for musical divertissement. She handled "Dreamy Days" in good voice.

Luella Gear and Bobby Watson, expert native musical comedy people, had their innings from the start, opening with "Practically True to You" as a double. Miss Gear was the fulcrum also of a hoke dramatic recitation which her confreres interrupted in a stage squabble to collect the "ten bucks" somebody owed somebody else, with all leaving the stage and descending through the auditorium to the box office. That, too, may have been from the English original of "The Co-optimists," with which Gideon was connected.

A golf number was presented in the form of a parody medley on familiar airs. The same idea was employed for Fred Hillebrand's specialty, and on another occasion. While the parodies and the medleys were excellent and humorous individually and in combination, it was a discordant note in a class musical comedy production, expected to offer exclusive song material. Still the golf thing got some laughs, through the ludicrous parodies, such as "Tea for Two," which becomes a golf tee version; "Kiss Me Again" was metamorphosed into "Missed It Again," etc.

To the air of "John Brown's Body," a syncopated mellerette, of familiar pattern and idea, was reeled off by the troupe, and "Russianata" was a hokum vodka finale including "The Song of the (very) Vulgar Boatmen," et al., as the numbers.

The second stanza was an improvement on the first. It had a couple of study skits, one of which could be incorporated in the first half to good purpose as a relief from the song and dance and general nonsense specialties.

A pugilistic marriage round and the Whitechapel episode stood out particularly. "Lacquer Lady," offered by Gideon from the piano, was another outstanding tune. Eleanor Powell didn't belong with a mediocre acrobatic specialty of a type below the general par of those seen on any cafe floor and in vaude. It paved the way for Watson's entrance as a clown Savoy doing a vampire, with Hillebrand straighting and clowning.

These two were teamed in a phantom double utilizing phosphorescence in the ghost dance double. Gideon finaled with some of his own songs, a satisfactory specialty. The composer possesses a sympathetic tenor that should register well on the recording wax via the ether, having that confidential quality that is so popular with the public today.

"The Optimist," despite much of the individual merit, is a mediocre presentation and will not linger long, no matter how favorable are its auspices. That takes in the 10 people who are understood gambling on a co-op basis, the almost negligible "nut," and the hook-up with the Shuberts, who have a number of dark houses on their hands and are eager to keep something going as long as possible.

Production meant nothing here. Whatever equipment there was shouted storehouse, and as there is no chorus the principals backing up one another as required, the overhead looks to be nil, since the Shubert don't figure the rent of the roof.

This will last as long as Joe Leblang can plug it and that won't be long, either. *Abel.*

## SALVATION

Arthur Hopkins production starring Pauline Lord, in three-act play (three sets) by Sidney Howard and Charles MacArthur; settings by Robert Edmond Jones; staged by Hopkins. Opened Jan. 31 at the Empire, New York, at $4.40 top.

Mrs. Jones, the mother .....Helen Ware
Whittaker, the press agent .Osgood Perkins
Brady, the manager ....George MacFarlane
Bethany .....Pauline Lord
Virgie, Bethany's maid .....Emma Wise
Victor, the tenor .....Donald Gallaher
First Man .....Thomas Meegan
First Woman .....Bernice Richmond
Second Man .....James Mulady
Second Woman .....Marjorie Main
Third Woman .....Maud Sinclair
Warner Putnam .....Elmer Cornell
Mrs. Putnam .....Emily Boileau
Mrs. Albertson .....Mary Hubbard
Waiter .....Edward Broadley
A porter .....George Colan
Another porter .....Stephen Irving
The Detroit Free Press ...Geo. Casselberry
Photographer .....George Colan
The Chicago News .....Bernice Richmond
The Chicago Tribune .....Jean Rich
The Chicago Herald and Examiner .....Jarvis Kerr

Choir ladies—Anne Elliott, Bertha Rodgers, Olivia Martin, Denise Morris, Betty Schafer, Galina Estrovich, Eva Roderguez, Lucia Bianco.

The same public psychology that killed "Bless You, Sister" (Alice Brady), infinitely better play collaboration than the Howard-MacArthur inside stuff on the big time Evangelical Circuit, counts against "Salvation." The laity in brief is scared off by anything religious when linked with the theatre.

Religion is a delicate topic to almost everybody, and cannot be treated lightly or frivolously or almost in no manner on the stage, excepting as a corrolary theme as the Rev. Davidson in "Rain."

"Bless You, Sister," like "Salvation," dealt with the commercial aspects of a gospel tent show. Unlike the Riskins' Alice Brady show, the heroine of "Salvation" is unconcerned with the financial aspects of her sky-piloting tour. Her mama and her mama's heavy lover, who officiates as the manager, take care of that.

A convincing press agent, Joe Whittaker, is on the payroll for the printer's ink contacts, and Bethany Jones rates high in the Evangelical League until the sheik tenor, Victor (Donald Gallaher), makes an impression, and persuades Bethany to obey the call of the world and partially forsake her dedication to the Lord. After a session in prayer, Bethany is convinced she wouldn't be out of order becoming Victor's wife.

When the commercial phase of her gospel tour is brought to Bethany's attention she forsakes everything worldly, including her husband, her mother and her troupe, preferring retirement to the money-grubbing side of her mission. That's the finale.

"Salvation" lacks drama from curtain to curtain. Each act falls on three of the quietest finales seen in a long while. If not for Osgood Perkins' effective interpretation of the p. a. role it would die altogether.

Pauline Lord is unconvincing as the young and saintly evangelist, and Donald Gallaher's characterization is a muddle. One doesn't know whether to sympathize or not, a direct fault of the authors.

The general uncertainty of the writing, and the ineffectiveness of the cast, will force "Salvation" to an early demise. *Abel.*

## MEEK MOSE

Comedy-drama in three acts by Frank Wilson, presented by Lester A. Walton at the Princess Feb. 6; staged by George MacEntee; spirituals directed by Alston Burleigh; $3.30 top.

Ezra .....Arthur Ray
Nathan .....J. Lawrence Criner
Josephine .....Laura Bowman
Penolia .....Ruth Ellis
Mose .....Charles H. Moore
Claribel .....Ruth Carl
Enos Green .....Sidney Kirkpatrick
Madam Jones .....Olyve P. Hopkins
Miss Minnie .....Susie Sutton
Dave Roberts .....Richard Gregg
Cole Turner .....Alston Burleigh
Dr. Slaughter .....Thomas Moseley
Prof. A. P. .....J. (Onion) Jeffry
Stanley Brown .....Joe Chapman
Policeman .....William Edwards
Dr. Strickland .....Oliver Sanderson
Mr. Harmon .....George MacEntee

"Blessed are the meek, for they will inherit the earth," read Mose Johnson from the Scripture when the troubles of his people were lightened, after hardship and suffering in the little town of Mexia, Texas. That might give some idea of what "Meek Mose" is all about.

However, it isn't any more religious than "Porgy," the first dramatic play with a virtually all-colored cast on Broadway. The new all-colored cast play (save a minor character) is of the arty kind, highbrow in its own circles, a commendable effort though one that hardly stands a chance as a box office draw.

"Meek Mose" has been authored and presented by colored people. Its sponsor is Lester A. Walton, editor of the "Negro Age" and a special writer for the New York "Sunday World." He is also a civil service commissioner appointed by Mayor Walker.

His Honor was presented Monday night when the error of not having the little house filled was made. Mayor Jimmy made a speech before the curtain, and he hoped attendance would jump over capacity before the week is out.

Other notables in immaculate duds out front. Otto H. Kahn was there with Max Reinhardt, the German stage master, and several from his company. There is little doubt that all were interested in the drama of life of the poor Southern negro. Some well-known colored Harlemites were sprinkled through the house.

Frank Wilson, who wrote "Meek Mose," has the title role in "Porgy." He is the same fellow who is a postman by day and actor by night, and a good one. The introduction of spirituals may have been abrupt at times, but not more so than in "Porgy."

The weird, colored, religious melodies are about the most alluring things about "Meek Mose." They were very well directed by Alston Burleigh of the cast. It was the spirituals which won applause at the premiere. Most effective were "Go Down Moses," "Don't Let This Harvest Past" (Burleigh's own contribution with an effective humming chorus) and one or two others, none other credited save one by Alex Rogers and Will Marion Cook.

"Meek Mose" is interesting. The colored community of Mexia is ordered by the white to vacate their homes and move to the gut, a strip adjacent to the town dump. There are protests, but the poor negroes move into the new shacks, receiving little money and deeds to the land thereabouts. This is in payment for their own land upon which a new cotton gin is to be erected.

Some of the people become ill, and the feeling turns against Meek Mose, religious and head of the church faction. A babe dies, and the mob tried to wreak vengeance on the old man. His wife falls ill of the misery, and with the swampy land the hut is on it looks bad for Mose and his people.

But a Mr. Harmon whom Mose considers his friend discovers the gut is oil land. The colored people's downheartedness turns into joy. Praise to the Lord, the curtain falling on the spiritual, "Who'll Be a Witness."

Laura Bowman as the ample wife of Mose stood out as a sincere actress, sincere in her speech and faithful leader of the singing. Charles H. Moore in the title role was very real as the old man. J. (Onion) Jeffry supplied most of the humor as "Prof. A. P.," calcamine "expert" addicted to gin. J. Lawrence Criner contributed something as the hotheaded youth from Black Bottom, Miss., who referred to the opposition negroes as "jigs." There were a number of other characters of a more or less picturesque nature by Sidney Kirkpatrick, Olyve P. Hopkins, Arthur Ray, Ruth Carl and Ruth Ellis.

Notice was sent out that Jasper Deeter had directed the show in but 10 days. His name did not appear on the program. Staging was credited to George MacEntee, the only white player in the show. He flashed a wig that seemed wrongly marked on the forehead.

"Meek Mose" as a colored play by colored players is questionable for necessary support. Looks like it has its best chance in the little Princess, with no chance of moving to a regulation sized house. For $3.30 top the average playgoer demands more. *Ibee.*

## THE MADCAP

Shubert production starring Mitzi in three-act musical comedy, adapted from the French by Gertrude Purcell and Gladys Unger; lyrics by Clifford Grey; music by Maurie Rubens. Staged by Duane Nelson, dances by Harry Puck; musical director, Bernard Smith. Opened Jan. 31 at the Royale, New York.

Petunia, maid .....Marie Dayne
Helene .....Lillian Lane
Claire Valmont .....Ethel Intropidi
Lord Clarence Steeple ..Sydney Greenstreet
Lady Mary Steeple .....Ethel Morrison
Hon. Harry Steeple .....Harry Puck
Chibi .....Mitzi
Emmeline Hawley .....Marcella Swanson
Cuthbert Custard .....Charley Sylber
James, butler .....Pat Clayton
Sir Bertram Hawley .....Arthur Treacher
Footman .....Clifford Smith

Deauville Girls—Madeline Morley, Peggy De La Plant, Edna Paris, Theresa Sadowska, Virginia Sharon, Helen Newton, Marie Paris, Genevieve Brown, Olga Grannis, Sally Saunders, Eleanor DeViane, Bert Winnek, Madeleine Parker, Agnes Kiley, Marie Price, Betty Barclay, Marian Grozan, Moravia, Constance Ford, Gene McGee.

Boys—William Bartly, George Mason, D. Edwards, Thomas Graham, Harry Phelps, Clifford Smith.

What price criticism when a glorified turk like this one has been out 44 weeks on the road and can go a similar stretch in the eastern territory around Boston, Philly, etc., which stands it is slated, following the admitted brief sojourn on Broadway.

"The Madcap" is all Mitzi. Without her there'd be no show. The petite Hungarian comedienne, bit heftier for some additional avoirdupois, although this may be only noticeable to a Mitzi addict.

Book is one of those impossible musical comedy plots where mama, desiring to marry the rich nobleman, endeavors to pass off her 20-year-old daughter (Mitzi, as Chibi, the Madcap) as a 12-year-old. The pseudo-adolescent accordingly, of her own volition, as a gesture to help mama into a b. r., pulls a Baby Peggy and cavorts through the three stanzas in rompers and considerable misunderstanding.

Other complications, such as a movie comedy satellite who has a crush on Chibi, and meets him after dark because of the cinema opportunities he holds forth for her. The proceedings are in three sets, serviceable but not pretentious, utilizing 20 girls and six boys, and 12 song numbers, not counting the finales. Not a song hit and if "Tell You a Story" and "Odle De O Do" had a chance, they'd have asserted themselves in the past 40-odd weeks.

Mitzi will do trade on Main street for a few weeks, but the show is otherwise not there for any substantial takings for any length of time. Okay for the road, however, where the star is always a draw and the show costs little to operate. *Abel.*

## MYSTERY MAN

Gustav Blum presents this mystery melodrama by Morris Ankrum and Vincent Duffey. Direction by Mr. Blum. Settings by Yellenti. In three acts, one set. At the Bayes theatre, New York, Jan. 26. $3.30 top.

Robert Wheeler .....Weldon Heyburn
Jerome Tuttle .....Robert Farrell
Inspector Harrison .....George Lessey
Detective Clancy .....Allen Nagle
Ross .....John O. Hewitt
Alice Prince .....Gail De Hart
Togo .....Reo Suga
Philip Jones .....Allyn Joslyn
Dr. Osborn .....Cameron Clemens
Dixon .....Oscar Hewes
Yogo .....Sizuo Kawata
Anson .....Roger De Koven
Mr. Prince .....William Dashiell
Evelyn Wells .....Marjorie Dalton

It is doubtful if any purely mechanical mystery play, no matter how well done, could get very far in a town where there are nearly four score competing. On that basis the prespects of this newcomer, labored and artificial in its form and acted indifferently, may be guessed at. Call it six weeks of forcing on the picture rights and stock gamble.

The play reminds of a cut out puzzle. It is ingeniously made and has a first act that achieves its purpose of arousing the curiosity of the audience. After that it drags a bit, awakens to a thrill climax at the

(Continued on page 52)

# 50 STOCK MGRS. IN NEW ASS'N

## Plan Meeting in Feb. to Fix Organization

More than 50 stock managers have either joined or signified intention of joining the newly organized United Stock Managers' Association, according to a statement by Lester Al Smith, organizer of the association.

Smith is canvassing the remaining 100 stock company operators and is planning to call a meeting of the stock men in New York the latter part of the month.

United has come into being after several futile efforts to organize the stock field. Its purpose, as laid out now, aims at exchange of ideas among the stock men and better royalty terms from the play brokers, among other things.

Smith has a tentative draft of by-laws and other regulations, which will be submitted for ratification at the forthcoming conclave.

Officers will be elected at the meeting and a $10 yearly membership fee will be discussed.

Organization of the stock men is figured to cure many previous abuses in this branch and also curtail unfair competition angle that has prevailed in spots. With the growth of the popularity of the resident branch of show business, it has been felt by most of the reputable producers that organization was most desirable, the stock field being practically the only branch of show business without an organization.

# Zieggy's "Fun" Thought Starts Suit for $3,000

F. Walter Rowe, Jr., U. S. Military Academy alumnus and a lieutenant in the U. S. Naval Reserves, has retained Victor K. D. Ross in a $3,000 claim against Florenz Ziegfeld for assisting on the military drills and dances of "Rosalie." Rowe is a theatrical publicity man. He was with Vincent Youmans as office assistant before joining the J. Walter Thompson advertising agency. Rowe now has his own agency.

Because of his military knowledge, although an Annapolis man, Rowe was called in for the West Point regulation stuff. He accompanied the show and Ziggy to Boston, where the latter is said to have told Rowe he would pay his expenses and that Stanley Sharpe would take care of the rest. After the show's opening, Ziggy opined "I thought you were doing it for the fun of it."

## "Gri Gri" in English

"Gri Gri," Paul Lincke's operetta, which had its American premiere Jan. 26 at the Yorkville theatre, New York, in the original German, may be done in English. Andreas Fugmann is behind the German musical rep at the Yorkville.

A London production of the Lincke operetta is being negotiated for, and with Lincke's impending visit to America the piece may be done in English.

### FIXING "QUICKSANDS"

"Quicksands," second production of Anna Held, Jr., which tried out the first half last week, laid off for additional rehearsals the last half of the week through special agreement of Equity. Layoff period is not permissible unless the production has played two weeks when Equity permits the layoff on the third week for fixing.

The piece resumed at the Westchester, Mt. Vernon, N. Y., this week (Feb. 6), and plays the Playhouse, Wilmington, Del., next week, with New York to follow.

### HAZZARD AROUND

Jack E. Hazzard, comedian and Great Neck newspaperman, came back to Broadway after a five weeks' siege with pneumonia.

Hazzard has been in virtual retirement from the stage in the past two years. He has been the critic for the Great Neck "News," that spot being a tryout point for purported Broadway productions.

Hazzard also contributes a column to the weekly.

## Maybe He Knows Now

An actress, engaged for a stock company, recommended an actor who had been in a production with her.

The actor was sent for and terms agreed upon. It's not known if the actor knew the circumstances.

But informed he was to play the lead in the opening bill opposite the actress who had recommended him, he said to the manager:

"Of course, you know Miss G——— was only the understudy in the last company."

# Bouncing Check to Stage Crew Quickly Wound Up Play "It Is to Laugh"

"It is to Laugh," the Fannie Hurst comedy which flivved at the Eltinge and was revived last week under supposed East Side backing, finally closed at the Forrest Friday when Bill Lang of the stage hands union gave orders that the curtain was not to be raised.

The direct cause was a bouncing check given the crew on account, but up to the time of closing the takings were quoted at $766 for five performances. The Shuberts were to get the first $3,500, plus other expenses.

The show was originally presented by Barbour, Crimmins & Bryant, who tossed it aside quickly. The East Side bunch came up with a proposition to bankroll the attraction, claiming to have raised something like $20,000. There was to have been splurge advertising in the Yiddish papers. The show was turned over to them for 50 per cent of any net earnings.

The stage hands were advised of the change in management and a bond was asked. Murray Agid, who was to have financed the "revival," gave a check for some $280, or one-half of the crew's salary for the week, the union people taking a chance for the balance. The check came back, was re-deposited and bounced again. Then Lang spoke.

It was said the b. r. talked about was really something like $2,500. The actors are understood to have waived the usual salary guarantee.

## Stock Leads Married

Denver, Feb. 7.

Immediately following the Denham management's announcement that Victor Jory, leading man, would be succeeded by John B. Litel, Jory announced his secret marriage to Jean Inness, leading lady, Dec. 21, in a small Wyoming town.

Jory, whose health has been failing, will spend several months resting up before undertaking further stock work. His wife will continue at the Denham. Litel comes from production work in Los Angeles.

## Lew Fields' Daughter

Dorothy Fields, daughter of Lew Fields and sister of Herb, is following the family into show business. With Jimmie McHugh of the Jack Mills office, Miss Fields has written a unit show for Publix, she doing the lyrics.

Miss Fields wrote the lyrics for the current floor show at the Cotton Club, including "Broken Hearted Blackbird."

## "Deck" Next in Boston

"Hit the Deck" is figured to close at the Belasco Feb. 25, going from there to Boston for a run.

Louise Groody, at present in Palm Beach, will rejoin the company in Boston. Her understudy, Florence Patti, will continue in the part until the Boston engagement, when she may take over Bobby Perkins' role.

### LA GALLIENNE REP ON ROAD

Eva La Gallienne's Civic Repertory company is due to take to the road about the middle of April. Six weeks of eastern time has been booked, the program as current to be presented.

Early this season "Cradle Song," which stood out in last season's program, was sent to the road for a time.

### Mrs. Harris' "Romance, Inc."

H. H. Van Loan, novelist, and Crane Wilbur are collaborating on "Romance, Inc.," which Mrs. Henry B. Harris will produce.

# CUT-RATE DAMAGE ACTION IS STARTED

## Leblangs Served in $100,000 Action by Doyle's Ticket Service

The formal complaint in the $100,000 damage suit for conspiracy was served yesterday by Julian T. Abeles, attorney for the National Theatre Ticket Service, Inc. (C. Vincent Doyle) on Joseph, Hugh and Tillie Leblang, Matthew Zimmerman and the Public Service Ticket Office, Inc., the Gray drug store cut-rate emporium.

Doyle's National Theatre Ticket Service sets forth that it had evolved a system and built up good will and an organization for the sale of theatre tickets at cut rates at the box-office windows of certain attractions. Leblang's enterprise is charged with intimidating the producing managers with whom Doyle did business that the Public Service would refuse to handle tickets for such attractions at their cut-rate offices.

Several managers, it is alleged, fearing to ignore Leblang's threat, called off their arrangements with Doyle. Among other things the complainant alleges that Leblang's cut-rate ticket office is a monopoly.

Doyle had arrangements whereby retail merchants and other merchandizing syndicates would sell privilege tickets for cut-rate tickets at 10c. each. This investment entitled a patron to half-rate on all tickets purchased at the box-office windows of the several attractions interested. The available shows at this cut-rate system of patronage were denoted in the daily paper advertisements through a peculiarly marked rule underscoring the name of the house, a cue to theatregoers that the house so marked did business at half-rates.

# Majestic, Paterson, Closed By Demands of Union

Piqued by the musicians' union's insistence that the Majestic, Paterson, N. J., engage six musicians, Harry Berg, house manager, will bow out of that theatre in two weeks. He closes the Majestic Feb. 18.

Berg took over the house as an out-of-town and pre-Broadway legit stand. Insisting that musicians were extraneous to dramatic attractions and citing the custom on Broadway, where legit houses have dispensed with orchestras, the union nevertheless insisted on the local custom of a band of six men per theatre.

## WASHBURNS DIVORCING

### Both Professionals and Married 13 Years—2 Children

Los Angeles, Feb. 7.

Mabel Forrest Washburn, stage actress, filed suit for divorce from Bryant Washburn, film actor, married 13 years. They separated Jan. 16, last.

Mrs. Washburn charges desertion and mental cruelty. She asks for the custody of their two children.

A property settlement has already been made and no alimony is asked.

## Syracuse Wieting Sold

Syracuse, N. Y., Feb. 7.

Sale of the Wieting block and theatre by trustees of the estate of Mrs. Mary Elizabeth Wieting Johnson, who died several months ago, to Dennis P. McCarthy, of this city, for approximately $800,000, is announced.

The Shuberts, controlling the Wieting Opera House, with the lease having at least two years to run, were also in the market for the property.

Two other propositions are now said to be interesting the Shuberts. One is the Empire theatre, which for 10 years was K. & E. opposition to the Wieting. The other is the Empire House, old hotel, on the other side of Clinton Square from the Wieting.

### UNDERSTUDY'S CHANCE

Daniel Haines, understudy to Julius Bledsoe in "Show Boat," and who stepped into his role when Bledsoe became ill of appendicitis, is slated to have the same role in the London production.

## 3 Chairs for 3 Acts

How to attend a premiere and sit in choice locations without paying.

First act: Sit in Robert Coleman's ("Mirror") seat, as he is generally late.

Second act: In Kelcy Allen's ("Women's Wear") seat, as Gene is still out in the lobby—talking.

Third act: Pick George Jean Nathan's or Alan Dale's seat, as they generally blow after the second stanza.

# 5 SHOWS OUT

Three shows on Broadway suddenly closed Saturday, not unusual. The same thing is likely to happen this week-end. At that time another trio is carded to depart or fold up.

"Broadway," presented by Jed Harris, leaves the Century after a fine run of 73 weeks. Most of that time was played at the Broadhurst, where it was established as last season's melodramatic smash. It topped the non-musicals for months, grossing $24,000 and more weekly. It held over during summer and fall successfully, receiving a percentage of the house profits, a condition of the original booking, a six-week period that became indefinite. Lately the show was moved to the Century and cut-rated.

**"BROADWAY"**

Opened Sept. 16, 1926. Nothing but raves. Woollcott ("World") said: "completely and heartily entertaining play." Hammond ("Herald Tribune") went the limit, saying, "the most completely acted and perfectly directed . . . seen in 30 years of professional playgoing."

Variety sent three of its near-critics, including Old Man Oscar Samuel from New Orleans. He decided "Broadway" was a hit. Jack Conway predicted Jed Harris and the authors would "spend the rest of their lives counting up." Abel Green reviewing the ·' from the night club angle passed "Broadway" as authentic and okay. And even all that couldn't kill it.

"Mongolia," presented independently, was taken off at the Mansfield Saturday after a flop engagement of six weeks. It opened in Greenwich Village.

"We Never Learn," presented by William B. Friedlander, will close at the Eltinge Saturday. It will have been on two weeks and three days. The play drew some good mention, but very little trade, perhaps $3,000 last week.

"The International," one of the New Playwrights' efforts will be taken off. It opened recently in the Village house named after the group of experimental playwrighters.

"The Prisoner," another independent Village show, was taken off Sunday at the Provincetown Playhouse.

**"THE PRISONER"**

Opened Dec. 28. Not covered by major scribes.

Variety thought it better than Village average but doubtful commercially.

"It Is the Laugh," brought from storage last week after closing at the Eltinge, stopped suddenly last Friday at the Forrest.

## Lyle Andrews' Drama

Lyle Andrews, heretofore identified as a producer of musicals will make a try at sponsoring a non-musical "Life Is Real" by Elmer Rice which he will produce next month.

### PAULINE FREDERICK BACK

San Francisco, Feb. 7.

After an absence of over a year Pauline Frederick tonight made her reappearance on the spoken stage, opening at the Geary in "The Scarlet Woman," comedy by Zelda Sears and Reita Lambert.

### "Musketers" Principals

Principals so far engaged for "Three Musketeers," Ziegfeld, are Denis King, Vivienne Segal, Lester Allen, Evonne D'Arle, Lewis Hector, Douglas Dumbrill, Harrison Brockbank, Detmar Poppin, Joseph McCauley, John Clarke, Reginald Owen.

# YOKEL'S ATTACHMENT LIGHTLY LIT ON $189

## Way They Do Things Sometimes—Couldn't Collect $330 From Flopping 'Silver Box'

When Alex Yokel, accompanied by Marshal F. J. Herman, visited the Morosco Saturday night to levy a $465 lien on "The Silver Box," the Henry Baron show which closed Saturday at that house, the press agent found $189 to attach. Yokel is suing for $330 for services rendered as p. a. and $150 for a printing bill which money he advanced personally on Baron's behalf.

He also found that although up to Wednesday the attraction had only grossed $1,800, $1,500 of this had been given to Baron. That was Ed Giroux, the Morosco house manager's statement. The show did $4,700 on the week, $700 of this going for operating expenses, and the $4,000 being split between the house and attraction.

Giroux is known on Broadway for his conservatism in advancing moneys. It surprised Yokel and his attorney, Samuel Schwartzman, that with only $1,800 in the till, $1,500 of this should be given Baron on Wednesday, according to the receipt. This ante-dated Yokel's lien by two days.

### Yokel Talked Out

Yokel wanted to halt the show Saturday night by attaching the scenery, knowing that Baron needed that last performance to comply with the consecutive performances for the movie and stock rights.

David Finestone, general factotum for the Shuberts, told Lee Shubert of the press agent's plan and the latter issued instructions to protect Yokel as much as possible. It was also attested by Al Woods and Lee Shubert that between them they owned the scenery, and not Baron nor his backer, William Birns, the big antique and rent-me-out furniture man from 37th street. This left nothing physical for Yokel to attach.

So after it was all said and done, after the count-up, there was $189 left which Sidney Kaye of the Shubert legal staff is holding for Yokel until it can be released by formal court order.

Meantime Baron is understood to have gone to Saranac to recover his health.

# Reinhardt Returning; First Making U. A. Film

Max Reinhardt has severed relations with Universal in favor of directing a picture for United Artists. Reinhardt has not yet been able to choose a suitable book but has Fanny Hurst's "Lummox" under consideration.

Reinhardt wants Greta Garbo as the star of the production. Miss Garbo may be loaned by Metro-Goldwyn-Mayer for this purpose. She intends to sail for Sweden in March unless Reinhardt succeeds in finding a story that he can approve of when she will remain over to make the picture.

Reinhardt is coming back to New York next autumn with another production, having already secured an option on the Cosmopolitan without the knowledge of the Shuberts. The Shubert lease on this house expires in three months.

The German producer is understood to have already turned down over twenty scripts submitted by Universal and U. A. executives.

# Conrad "Baggage" Suit

Charles Conrad has retained Julian T. Abeles to sue E. L. Barbour and Lester Bryant, and Barbour, Crimmins & Bryant, Inc., producers of "Excess Baggage," for a one-third interest and for a receivership to protect his (Conrad's) interests. The complainant, formerly of Barbour, Conrad & Bryant in several legit production ventures, alleges he withdrew from the combination; that they refused to make any definite business arrangements; also that Conrad was instrumental in aligning Crimmins as the financial sponsor in the new corporation.

Having not been formally bought out in the copartnership, Conrad is of the opinion he is entitled to a third of "Excess Baggage," Barbour, Crimmins & Bryant's hit at the Ritz, New York.

# PLAYS OUT OF TOWN

## Greenwich Village Follies

Boston, Feb. 3.

Eighth edition of G. V. Follies staged by J. C. Huffman. Sketches by Harold Atteridge. Music by Ray Perkins; lyrics by Max and Nat Lief. Dialogue staged by Charles Judels, dances by Ralph Reader, ensemble ballets by Jan Oyra. Arnold Johnson, musical director.

| | |
|---|---|
| Blossom Seeley | |
| Benny Fields | Dr. Rockwell |
| George Sweet | Renie Riano |
| Arthur Brown | Ben Dova |
| Eddie Shubert | Eddie Lambert |
| The Merediths | Florence Misgen |
| Grace Brinkley | Graham Trio |
| Laura Lee | Jans and Whalen |
| Sheila Barrett | Annie Pritchard |
| Mitty and Tillio | Sylvia Carol |
| | Arnold Johnson's Band |

What a pip show this ought to be. As it now stands, nobody is satisfied except the people who pay to see it. They seem to like it, so maybe it's good, regardless of the paternalistic apprehensions of the Shubert outfit which seems to be benevolently worried over the affairs of Bohemians, Inc.

Dr. Rockwell, at present, is the bright spot. He is doing all his old banana stalk and other comedy classics of vaudeville days, but in addition is a howl as m. c., not only during stage changes but in working from the right proscenium box kidding acts.

This show opened in Newark, Jan. 17, in apparently a chaotic condition. During the two weeks in Boston heroic measures were taken to cut for a planned New York opening. It was then decided to make some cast changes and play Philadelphia before Broadway. A judicious move as the show is building and looks like a popular musical. It's got to be that with the nut it is carrying.

Arnold Johnson's band, formerly a California night club outfit, is carrying the music. Johnson works unobtrusively, the band is good, and their imitation of what you get from a radio while idly turning the dials is going big with audiences. Other than this the band minds its own business and does not intrude into routine.

Blossom Seeley is working hard and needs to with what she is given to put over. Her one big scene is a spiritual revival, "Kickin' a Hole in the Sky," set in a negro church with the chorus hidden in pews. She works up to a blue frenzy in which she finally drives the devil out of the church. Okay and will stay in.

There are two well-staged ballets, using Florence Misgen, formerly soprano with the Chicago Opera Company, and production numbers are fair, one being a bridge parade and the other a Little Boy Blue and Mother Goose setting.

Outstanding sketches are Dr. Rockwell in a rough schoolroom hokum bit and a syncopated travesty on "The Trial of Mary Dugan," in which the time-honored jazzing of all action is done surprisingly well, particularly in a town that has not seen the original, Cohan's revue.

The two novelties are Mitty and Tillio, dancers who are not going across despite featured billing, and a weird team of three youngsters billed as "The Graham Dancers" who do classical frieze posture dances that some of the house laughed at but the majority went goofy over. They are different, and are about the only spot on the bill where the public gets what it thinks Greenwich Village revues should have.

Out here, where they still believe in Paul Revere's ride, even the $4.40 patrons think that this "Follies" should reflect what the yokel looks for and never finds in the village, and every year Jones and Green are getting further away from the profitable illusion. But these three kids have it and the hand their grotesque interpretation receives proves that the public wants to be Bohemianed by the Bohemians, Inc.

The score simply isn't, but costuming and chorus are up to standard. *Libbey.*

## THE SHOWDOWN

Seattle, Jan. 29.

Three-act drama written by Olga Printzlau; presented b Henry Duffy, at President theatre, Henry Duffy Players, management William B. McCurdy; direction, Louis Dean.

| | |
|---|---|
| Kelly | Eddy Waller |
| Slim | Collins Macrae |
| Private Peter Linden | Richard Ellers |
| Miss Ruth | Francesco Rotoli |
| Sergeant "Nelly" O'Brien | Howard Miller |
| Jerry Martin | G. Hubert Godfrey |
| Goofie | Edward Gimmener |
| Kitty | Marion Sterly |
| Sammy Nichols | Thomas L. Brower |
| Tiffy | Kenneth Niles |
| Prizzy | Pere Templeman |
| Buck Stevens | Albert Lovejoy |
| Hal Carewe | Howard Hull Gibson |
| Oscar Broadbent | James E. Nichols |
| Morgan | Arden Peabody |
| Chuck | Jack Wilhelm |
| Rose Cady | Leona Powers |
| Joe | Robert Keefe |

Looks as though Olga Printzlau has a success that's going to make the grade on Broadway, where early production is said to be planned. It needs some polishing, there being an over-abundance of language in some spots. The dramatic value of silence and pantomime could well be marshalled in several tense moments.

The theme is powerful, running the gamut of emotional reaction. It has organic unity and orderly progression that hold interest at knife edge. More than this, it has the elements of real greatness and one is inclined to compare it with such war epics as "What Price Glory."

A comic strain crops out here and there, but melo holds sway and in the main thoughtful, masterful philosophy prevails. It's a man's play in that it deals almost entirely with men, women taking minor, though effective roles. Its appeal is universal. This man's story is loaded with religion; rather odd, since men are said to be getting away from the church in this age. It's nicely loaded and it takes hold down deep. It preaches faith in a way that is easy to take. The playwright knows her Bible, too.

After-war problems confront cripples confined in a base hospital. That so much of heart interest is developed with such delapidated human material is astonishing. Peter Linden has faith. He is an optimist and cheers up the others although he is chair-ridden.

A peculiarity is that he writes Scripture on bits of paper, throws them out of the window or hands them to the boys. They scoff, but


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N. Y. "TIMES"

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N. Y. "SUN"

"Harry Puck played opposite Mitzi in a pleasantly natural manner. He it was who staged the clever dancing of the well-trained chorus, one of the best features of the entertainment."

N. Y. "EVENING JOURNAL"

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soon the texts play a big part in the story.

Sergt. O'Brien has hate in his heart; all shot to pieces in the war, he had lost his cafe, located in the same town; he is cynical, hard-boiled and rails against religion, women and everything. He thinks his wife has been unfaithful and suspects a scoundrel, Carewe. A third soldier presents the problem of getting back his old job.

A "dictionary" contest is unique and breaks dull care in the hospital. O'Brien pulls a good one when he hurls this at the helpless Peter: "When I look at you I wonder why they hang wall paper."

Prolonged applause after second and third acts. Howard Miller rises to his best in the heavy role assigned to him. Entire company capable.

## WHO?

Los Angeles, Feb. 1.

Mystery melodrama in three acts by John P. Riewerts. Produced by the author. Staged by George Rand. At the Hollywood Music Box, Jan. 30, at $2 top.

Frank Host ..... George Rand
Florence Waller ..... Ruth Saville
Dr. De Former ..... George Cleveland
Mr. Wise ..... Herbert Hayes
Jasper ..... John De Weese
Stranger ..... Howard Macy

Another spooky thriller patterned after others of the ilk. The author, a San Francisco boy whose father owns the States restaurant there disposed of a pretty good sized bankroll in getting his brain child started. The parent kicked in with the finances. Lou Graf, brother of Max Graf, picture producer, was declared in on the show, the angle being that brother Max is eying it for the screen. Doubtful, however, for that purpose. For the stage, the same in its present shape.

It needs plenty of doctoring in dialog, situations, cast and what not. The plot is admittedly baffling. But that goes two ways. It out-hokums itself to the extent of even becoming sheer farce at times.

Too many stage waits and not enough concentration in planting punches. Staging is also decidedly crude. Becomes so tangled up in the plot that the average brain will soon tire in trying to place each individual. Too bad more attention was not paid to details. "Who is the Weasel?" That' the sticker. That shadowy individual is the nemesis of Dr. De Former, who calls in the police to help nab him before he does away with everybody and everything. The doc himself does not look to be any too Kosher, and the cops have their suspicions. Action takes place between midnight and morn in the study of the doc's home, which overlooks a body of water from a cliff. The doc is the first person introduced. He is moping around in darkness, adjusts things here and there, picks up the telephone receiver, listens in, nods his head knowingly, and finally does a vanishing act. Enter Mr. Wise from headquarters accompanied by Jasper, the doc's colored houseboy. Radio in the room begins to talk of its own accord and messages of the Weasel are tuned in. Evident that something terrible is going to transpire before long, but what it's all about no one seems to know. Things begin to happen in a way to defy description. The doc reappears to keep on bobbing in and out. Connected with this business is Flo Waller, lady crook, and her boy chum, Frank Host, also a dabbler in nefarious dealings and accused by all of being the Weasel. After that everybody plays hide and seek with each other. Of course, there is the mysterious stranger. This guy pops out from anywhere. Persons in the room running afoul of him are stabbed, knifed and shot, chloroformed, and when apparently dead are brought back to life again. "Then came the dawn." Also the debacle.

In the course of a few short minutes everything is put in shape, every one is discovered to be some one else and pick your spots. As for the Weasel, he is somebody, but try and find out.

For a short cast this one is not so good. A possible exception would not point directly to any one in particular. Ruth Saville as the femme schemer stands out—in the opposite direction. Her role should be important, but not the way she handles it. The job of both directing and acting must have been trying on George Rand. His crook on the stage spells more like a yeg who got his info on the racket in a correspondence school. George Cleveland plays the doc with some astuteness, but fails to put it over in the right spots. Herbert Hayes starts out okay as the "wise" Mr. Wise, but then falls into line with the rest. The colored servant of John De Weese evoked some comedy passages, but not enough to offset the rest. Howard Macy is the stranger and remains that way.

Show is in the Music Box for two weeks only. Providing it gets a break the producers intend to arrange for some more time, either here or in another house. It doesn't matter.

## QUICKSAND

Hartford, Conn., Feb. 1.

Good old long arm of coincidence works rather hard in Warren F. Lawrence's new melodrama, "Quicksand," given its first performance here at Parsons' theatre. It is another of those plays with a lawyer whose happiness depends upon a verdict he fights to obtain in a murder trial. But the play puts a new twist in the case, in that after the lawyer has won he isn't any too happy. He finds that the man he has saved from death is the crook who caused the conviction and execution of an innocent boy, the lawyer's younger brother, and that the criminal's wife, with whom he has fallen desperately in love during the progress of the case, is the woman who was used to lure his brother to destruction.

This turn is prefaced by a four-scene first act (one being a cut-back showing the murder) and a divided second act, the second scene, of which is in a court anteroom just before and immediately after the verdict is brought in.

The lawyer's love for the accused man's wife is changed to hate in an instant, and he plans to give her up to the police. In the last act he nearly kills her in his rage, only to be overcome with pity, and he attempts to aid her escape. As the play now stands the woman returns to accept her punishment, and there is imminent another trial in which the lawyer may show his skill as a defender, with a satisfactory contingent fee in the offing.

Early scenes are commendably brief, the writing being terse and direct and the characters carefully drawn. Granting the possibility of the coincidence that brings the people responsible for his brother's shameful and undeserved fate into the hands of the trial lawyer, there is excellent drama in the situations. It is possible that the author may experiment with some changes in his last act and that later audiences may get some other slant on the future of the principal characters. However, the local version held the attention of those present closely, and there was plenty of applause at the close of the play.

Anne Forrest is admirably cast as the heroine of the story. Seth Arnold portrays a homely, rather commonplace and sensible young doctor with the humor of entire seriousness and the value of sincerity. To him fall most of the lines that lighten the melodramatic tension. He obtained, and earned, that much desired actor's reward of a burst of applause following a quiet exit.

Robert Ames plays the young lawyer whose skill and perseverence serve to free the man whose life he gladly would have seen forfeited. At times he seemed rather young in the character, but his performance had his usual ease and naturalness. Minor characters are very minor indeed, but efficient.

Play is rather simply mounted in several scenes, but needs no more elaborate environment.

## PARIS

Atlantic City, Feb. 7.

Take the engaging personality of Irene Bordoni, combine it with the versatility of Irving Aaronson's "Commanders," add a capable cast, a fair plot, good comedy and you have "Paris," which, in this instance, is a synonym for a corking night's entertainment. It opened at the Apollo last evening to an enthusiastic audience.

In this production, described as a musicomedy, Gilbert Miller has the makings of a hit, although the plot is not one that requires any great mental exertion to fathom. However, it is sufficient background for the clever lines and efforts of the small but competent company.

Action of the play takes place in gay Paree, where Andrew Sabbot, scion of an old, socially prominent New England family, runs wild and falls in love with Vivienne Rolland, idol of the Parisian stage. His mother, just over from America, frowns on the alliance and refuses to sanction it. Guy Pennel, Vivienne's partner, realizing that her marriage would interfere with his own stage career, begins a little plotting of his own. Mrs. Sabbot, given a first drink of brandy to revive her from an attack of illness, suddenly acquires a taste for firewater and, with this little start, commences to change her entire viewpoint of life. She becomes a night rounder, aided and abetted by Guy, who sees in this a chance to break up Vivienne and Andrew.

Andrew, noticing the complete change in his mother's nature, reverts to his own quiet self and endeavors to induce his mother to do the same, without avail. With a flirtation being carried on between Mrs. Sabbot and Guy, Vivienne awakens to her own love for him. After breaking her engagement with Andrew, she is acquainted with the forthcoming nuptials of Mrs. Sabbot and Guy. Feigning a collapse at this disclosure, she discovers that it was all a frame-up between the two as a subterfuge to discourage her own affair. With this turn of events, Vivienne and Guy acknowledge their love and fall into the inevitable clinch.

Miss Bordoni still retains her delightful mannerisms and is in a vehicle that brings forth her ability to the utmost. Her songs were all well rendered and each clicked. Arthur Margetson lent admirable support to the star and a bit of the comedy in the role of Guy, the flirtatious dancing partner.

Louise Closser Hale scored a personal triumph as Mrs. Sabbot. To her falls the main burden of the comedy. Pleasing performances were also given by Eric Kalkhurst, as Andrew, and Elizabeth Chester. The songs are written by Cole Porter with "The Land of Going to Be" and "Don't Look at Me that Way" striking the popular fancy.

Aaronson's "Commanders" proceeded to wow with their half-hour on the stage and lent the added punch that served to bring the show from mediocrity to much higher levels. This versatile band immediately got over with their fine singing and dancing.

Plenty of work to be done, as the first act is entirely too long, with the final curtain not down until

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11.30. However, from the beginning of the second act on, it traveled at a merry clip.

"Paris" goes from here to Philadelphia for a month's run. *Vince.*

## I LOVE YOU

(CIRCLE)

Dallas, Tex., Jan. 24.

Revamping the old Circle stock company left here three weeks ago by Mathew Meiklejohn and Percy Dunn, Joseph D. Miller introduced new trouble with William Le Baron's three-act comedy, "I Love You."

Dorothy La Vern and Milton Byron were supported by a cast including James Donlan, Petricia Snowden, Marian Sutherland, Josephine Hudlow, Ross Forrester and Boyd Cummings. Byron and Donlan easily topped the affair, which did not move the opening night audience into ecstasies.

Miss La Vern made a weak showing, probably due to the fact that the localities have been sold on the idea of having a flapper for a heroine. Her role was against her, too.

Story has a complicated plot, featuring a big butter and egger who thinks his cash can buy anything. He finds love and an electrician who is rabid on labor troubles and keeps things in a mix-up. Byron did the electrician, and Ross Forrester the butler. As the doughboy James Donlan furnished the bigger portion of the laughs.

## JOAN OF ARC

New London, Conn., Jan. 27.

Dramatization of Mark Twain's "Joan of Arc." Presented by Paragon Productions, Inc.

Joan.....Clara Clemens
Louis de Conte.....Theodore Hecht
D'Arc, Joan's father.....William Franklin
Laxart, Joan's uncle.....Perry Ivins
Sieur de Metz.....Courtney White
Robert de Beaudricourt, Governor of Vaucouleurs.....Robert Noble
French Soldier.....Daniel E. Grant
Beaupere, doctor.....Robert Noble
English Officer.....Jack B. Daniels
Charles, Dauphin of France....Perry Ivins
Count de Vendome.....Jack B. Daniels
De la Tremouille, king's minister..... Daniel E. Grant
La Hire, field marshal.....Ralph Sprague
English Soldier.....Mitchell Blistein
Manchon, the court recorder..Ralph Sprague
Cauchon, Lord Bishop of Beauvais..... Courtney White
Father Ladvenu.....William Franklin

The sentimental value of the name Mark Twain, coupled with the personal appearance in the title role of his daughter, Mme. Clara Clemens Gabrilowitsch, may be enough to carry this production on the road. It should have a draw if not lingering too long in one locality.

With Mme. Clemens appearing on the side at civic meetings for a publicity plug, the show has fared pretty well so far.

Joan of Arc is too cumbersome from a physical standpoint for convincing presentation. Four acts and 14 scenes, with rarely a duplicate, so that to speed up set changes they use drops for the sets almost entirely. With the royal throne in a king's castle a limp cloth for a background, you have to use a lot of imagination.

Company of 11, with seven doubling and half of the spectators' job is keeping them straight. These few difficulties prove foes of concentration so much of the impressiveness otherwise possible is lost.

Histrionically a few players strive for effectiveness. Mme. Clemens, while not a great actress, puts a deal of trueness into the Maid of Orleans part, inspired by her father's understanding of the character when he wrote the book. She is a bit mature and her voice husky for the opening scenes, which show the maid's early life, but as a military campaigner, with the cross as her standard, she gives quite a remarkable performance.

Perry Ivins in the difficult role of imbecilic King Charles clicks. Theodore Hecht deserves credit for the devoted lover role. He made the most of what he had.

Ralph Sprague gave a good picture of the blasphemous field marshal. The others were of minor significance or poorly handled. *Bailey.*

## Nothing More Friendly

Los Angeles, Feb. 7.

Recently a stage star brought suit for a divorce against her husband, now in pictures and formerly with her in legit.

About 10 days ago a friend happened to step into the house and saw the couple with their arms around each other going over the different complaints filed by the wife.

The husband seemed to object to many of the allegations, asserting "Why did you say that when you know it wasn't true?" And the wife said: "Well, as long as we are being divorced I think that the complaint I made against you should be one to hold water in court."

## PLAYS ON BROADWAY

(Continued from page 48)

second act curtain and then slumps sadly, while the authors explain what it was all about. From the middle of the second act an expert guesser can come near solving the mystery.

Here's the start: Young man comes home to Park avenue apartment pretty drunk, to find a dead man on his davenport, shot through the heart. He summons a pal from upstairs. Pal seems to know something. Police come and start inquiry. Hero's fiancee comes in also. She appears to know something, but keeps it to herself. Everybody is off while hidden police watch entrance of hero's Japanese valet. Jap looks at dead man in gloom, then switches lights on and off twice, meanwhile peering from window as though signaling somebody outside.

Finally, man visitor from Chicago arrives, making it plain that he knows a good deal about what has happened, but won't tell. In the end, he unexpectedly confesses to the killing, although the audience knows he had nothing to do with it.

On that curtain was laid the basis of a sizzling mystery. Only it doesn't go on from that point. Instead, it is talked to death for the next half hour, the only thing that happens being the comedy supplied by two Japanese servants. This is funny, and the two real Japs do some of the best acting in the cast. Everybody is examined and examined and everybody ties the situation into new complications. The trouble is that instead of the auditor getting interested in a real situation, it just becomes a game of watching playwrights clumsily trying to keep the customers from guessing the answer. It's just a trick play, artificial and make believe and nobody is a living character. This may have been as much the fault of indifferent players as inept writing, or it may be that a theatrical play served to make stagey actors more so.

Anyhow the proceedings never create or maintain an illusion. At the second act curtain, when everybody has been put under arrest, and a new person is accused (maid employed by heroine), lights go out and there is a pistol shot. Last act takes up action where it left off, and when lights go up again, the maid lies dead, shot through the heart with the same gun that killed the stranger.

Suffice to say that the explanation is laboriously made in the final act, which has no action whatever. It might as well have been told in a curtain speech for all the interest it creates. The outcome is allowed to leak earlier because the authors have been clumsy in leading the attention away from the right character, while still keeping that character in sight.

George Lessey, police inspector who conducts the inquiry, is the only player who is convincing. All others are merely actors playing artificial parts painstakingly." *Rush.*

## PARADISE FOR TWO

(YIDDISH)

Musical comedy in two acts, co-starring Aaron Lebedev and Samuel Goldenburg. Produced by Aaron Lebedev. Book by Joseph Lateiner and William Siegel. Lyrics by Jacob Jacobs. Music by Alexander Oshanetsky. Dances arranged by B. Veldon. At the National, January 14. $2.75 top.

David Gottlieb.....Samuel Goldenburg
Sholem, his father.....Simon Wolf
Lalbke, his cousin.....Aaron Lebedev
Braindel.....Yetta Zwerling
Fanny.....Bella Meizel
Leah, her sister.....Bella Nadolsky
Chane Tzippe, their aunt.....Betty Jacobs
Serke, her daughter.....Goldie Eiseman
Chaim Jonah.....Jacob Jacobs
Benny.....Max Wilner

From the viewpoint of the patron of a national theatre, to whom entertainment in any other language is but meager fare, this production supplies approximately three hours of continued, uproarious laughter, skillfully blended with a slight touch of melodrama.

This is one of the fastest musicals produced on the East Side in several seasons. There are more laughs than in the average musical comedy hit on Broadway. The comedy situations are handled in a manner surprisingly clever for productions in this district. The melodramatic color, though delivered with restraint, is definite and effective.

With the two stars accounting for about $1,200 weekly, and a cast of approximately 35, the house is working under a terrific nut in the neighborhood of $12,000 to $14,000 a week. It is doing capacity business with Mollie Picon's "Some Girl," the only other musical on the street.

Opening is slow. The usual set of Yiddish chorus girls, looking more like ludicrous caricatures than actual players, squawk noisily at intervals. In this case the chorus boys should get first mention. Two are pot-tummied gents, a third is bald, while the fourth wore his stiff shirt front crumpled half way over his belt. The "boys" look as if they averaged well over 40. They are probably all relatives, so it must be okay.

However, they aren't the only relatives. Betty Jacobs is related to Jacob Jacobs, half owner of the house, through a legal ceremony of long standing. Bella Meizel, prima donna, admits a husband in the person of the orchestra leader, Olshanetsky, who also wrote the music.

The only principal who doesn't seem to have any blood ties in the show is Goldie Eiseman, deriving the first half of her name from her hair. Goldie, playing in Yiddish stock in Harlem for the past three years, is on the East Side for the first time in her youthful career. She led several numbers gracefully, putting every ounce of her 90 odd pounds into her vocal numbers. Given flashier, more appropriate clothes and better spotting she should register more effectively. She has appearance and stage presence not yet fully developed. Her hoofing effort, unless intended as burlesque, should be confined to private showings.

Aaron Lebedev leaves a poor impression at the beginning. Getting into stride with the tempo, he soon outstrips his co-starring partner for results as a musical comedy ace, stealing the show in the last half.

Goldenburg is hardly in his proper sphere. A big draw as a dramatic actor, strong enough to carry his audience with him into musical comedy, he can attempt anything without danger to the box office.

Lebedev can wear clothes, delivers capably through a pair of powerful pipes and hoofs like a No. 2 act. They refuse to recognize their limitations in this part of the world.

The hit of the show is the rendition of "The Little Old School" with Hebrew synagogue cantations, by Lebedev and Goldenburg. The roof-splitting response that greeted this attempt should prove that the producer's occasional flights into English are not needed. There is, however, a question as to the advisability of chanting sacred hymns on the stage by men not wearing headgear of any kind; a violation of good taste and Hebrew custom.

As a whole the production harbors a strong cast. Jacob Jacobs and Betty Jacobs are a team of expert funsters, dispensing carloads of broad and clever wit adjusted to the likes of their customers. Bella Meizel, prima donna, is more or less satisfactory. Simon Wolf and Max Wilner are assets.

Story is about a wealthy bachelor, disappointed in his first love, falling for another gal half his age. The aunt tells him the girl is unattached and frames the match, though she knows Fanny and Laibke have been childhood sweethearts. The gal becomes engaged to Gottlieb because his wealth would pay for a cure for her lame sister. *Mori.*

## IRVING FISHER, JR., EXTRA

Irving Fisher, Jr., is an extra in the George Arliss "Merchant of Venice" company.

Fisher, pere, is an illustrious college professor, at Yale.

### Patricia Spence Sick and Broke

Patricia Spence, a chorister in "Good News," is reported ill in a Detroit hospital, where the show is playing. She is understood to be without funds.

The case has been referred to Chorus Equity and the Actors' Fund notified.

**Mrs. Sallie Cohen-Rice** and daughter, Gladys Rice, the singer, are on a vacation tour over Florida for a few weeks.

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"GOLDEN DAWN"
with LOUISE HUNTER
and a Brilliant Cast
Libretto by OTTO HARBACH and OSCAR HAMMERSTEIN, 2nd
Music by EMMERICH KALMAN and HERBERT STOTHART

VANDERBILT Thea., W. 48th St. Evs. 8:30 Mts. W. & S., 2:30
Lew Fields and Lyle D. Andrews Present
THE MUSICAL COMEDY CLASSIC
MARK TWAIN'S
"A Connecticut Yankee"
Adapted by
FIELDS, ROGERS and HART

ARTHUR HOPKINS Presents
PAULINE LORD
in "SALVATION"
By Sidney Howard & Chas. McArthur
EMPIRE THEATRE B'way and 40th St.
Eves. 8:30. Mats. Wed. and Sat.

MADGE KENNEDY
in "PARIS BOUND"
By Philip Barry
MUSIC BOX Thea., W. 45th St. Evenings 8:30
Mats. Wed. and Sat., 2:30

"BURLESQUE"
A Comedy
PLYMOUTH Thea., W. 45th St. Evenings 8:30
Mats. Thursday and Saturday, 2:30

EUGENE O'NEILL'S
Strange Interlude
JOHN GOLDEN Thea., 58th, E. of B'y Evgs. Only at 5:15
Dinner Intermission of one hour at 7:30

The Theatre Guild Presents
Week Feb. 6
"MARCO MILLIONS"
Week Feb. 13: "Doctor's Dilemma"
GUILD Theatre, West 52d Street Mats. Wed., Thurs., Sat.

PORGY
REPUBLIC Th., W. 42d. Evs. 8:40 Mts. Wed. & Sat., 2:40

LYCEUM Thea., W. 45 St. Evs. 8:30 Mats. Thurs. and Sat., 2:30
INTERFERENCE
By Roland Pertwee and Harold Dearden
Lincoln Birthday Mat., Monday, Feb. 13

ROXY
7th Ave. and 50th St.—Under Personal Direction of S. L. ROTHAFEL (Roxy)
"Love Me and the World Is Mine"
MARY PHILBIN, NORMAN KERRY,
Betty Compson, George Siegmann,
Henry B. Walthal
"FANTASY VIENNESE"
Ballet—Ensemble—Orchestra
Kentucky Jubilee Choir

CAPITOL Broadway at 51st St.
Doors open at 11:45 A. M.
First Time at Popular Prices
RAMON NOVARRO &
NORMA SHEARER in
'The Student Prince'
ON THE STAGE
"DREAM GARDEN," a Revue
CAPITOLIANS, WALT ROESNER, Others

MARK
STRAND
B'way at 47th St.
RICHARD
BARTHELMESS in
'The Patent Leather Kid'
MARK STRAND SYMPHONY ORCH.

WILLIAM FOX Presents
SUNRISE
with Symphonic Movietone Accompaniment
An F. W. Murnau Production
Featuring
JANET GAYNOR & GEO. O'BRIEN
Also Fox Movietone News
Times Square Thea., 42d St., W. of B'way Twice Daily, 2:30 & 8:30.
SUNDAY MATINEE AT 2

SEE and HEAR AL JOLSON in "The Jazz Singer"
TWICE DAILY
WARNER THEATRE B'WAY

# SOCIETY ACCEPTS THEREMIN, WHO PICKS MUSIC OUT OF AIR

## Public Demonstration at Met.—Freak Concert Attraction—Makes Melodies Out of Squeaks—Demonstrator Rates as "Russian Edison"

Professor Leon Theremin, Russian physicist, gave a public demonstration Jan. 31 of his "Music from the Ether" invention at the Metropolitan opera house, New York. He thrilled a capacity audience that filled the spacious auditorium in expectation of a musical novelty.

Under Arthur Judson's recital management, Theremin should clean up as a freak platform attraction in the larger concert halls. The picture houses then might go for him like a visiting fireman for a couvert charge.

Prof. Theremin's invention, simply explained by a commonplace parallelism, is a variation of the everyday occurrence when one's hand touches the knobs of the average radio receiving set. The human body's natural radiation causes the loud speaker of the receiving set to squeak. What Prof. Theremin has done is to control this ether squeak and graduate it into musical volume.

By making magical passes in the

(Continued on page 56)

## 'Satevepost' and Radio

Radio and the "Saturday Evening Post" are being discussed by advertising men and radio sharps. The deflation in the "Satevepost's" advertising gross and the increasing popularity of the ether form of exploitation are given as the reasons.

Whether under instructions or in line with the best deemed advertising campaign, copy appropriations for the "Satevepost" seem to have fallen off in favor of new radio "time."

The stunt of getting a daily free ad in the radio columns of the national press is the best selling idea of it, in addition to the actual radio broadcasting. The constant mention of Hoover Sentinels or Stromberg-Carlson Hour, among the many others, which tips off on the Hoover vacuum cleaning product, and the Stromberg-Carlson radio set, without any charge whatsoever, is a daily free ad in every radio program in every daily newspaper.

## Press Rules Milwaukee's Air; Has WGWB, WISN

Milwaukee, Feb. 7.

George W. Browne radio station, WGWB, forced to close due to the low wave allotted and tying up a huge sum in apparatus, has been taken over by the Wisconsin "News."

Wisconsin "News" recently took over the School of Engineering station, WSOE, and changed the call letters to WISN. It will hook up WGWB on the same call letters. This gives the newspapers here, "Journal" and "News," the two major stations in Wisconsin.

Only one other station, WHAD, operated by Marquette University, now exists here and it is drowned out by the other pair.

## Morris-Adams Bureau

William Morris and John T. Adams, head of the Wolsohn Musical Bureau, concert management, will form a separate corporation on Adams' return from Paris for the booking of commercial radio talent.

Morton A. Milman of the Morris agency and Adams have a booking hook-up as the Adams Art Service, Inc., for radio talent, but the growth of the business will result in a separate entity.

Adams sailed Feb. 3 on the "Paris" for France on secret business.

## No Lucky Strike Hour

Reports of a Lucky Strike radio hour are cold, despite the attempts of an organization to sell the American Tobacco Co. a broadcasting entertainment.

The reason given by Lucky Strike is that they were among the pioneer radio advertisers, as well as pioneers in other forms of advertising and exploitation such as sky-writing and testimonial ads.

Hence, they do not repeat on themselves or their competitors in publicity stunts.

## No Time Saturdays

With the National Broadcasting Company's "time" oversold on certain days, curiously enough Saturday at no time has WEAF, the major station, got a commercial hour.

The N. B. C.'s twin station, WJZ, has two commercial hours Saturday in the RCA (Walter Damrosch and N. Y. Symphony) hour and the Philco Hour, which are the most popular features from WJZ.

This refutes the WEAF radio advertisers that Saturday is not a stay-at-home time, with everybody coming to town all over the land.

# CONGRESS PLAN AIMS AT AIR COMMERCIALS

## Another House Proposal Is to Limit Amount of Jazz in Programs

Washington, Feb. 7.

Senate interstate commerce committee has approved the Watson bill continuing the Federal radio commission for another year. Senator Dill's amendment to limit all licenses to six months was incorporated in the measure which kills, should the bill pass, the present right of the commission to grant licenses for two years.

Radio question is again beginning to work itself to the floor with many proposals set to be put forth as amendments. These include one from Senator Smith of South Carolina to limit the extent to which "jazz" orchestra programs may be broadcast.

Another question in connection with control of programs, which is expressly denied the commission because of the censorship angle, is being discussed. This to control the amount of advertising. Congressman White, sponsor of radio legislation in the House, has a plan to control this by classification of the various type stations. Chairman Sykes, of the commission, is backing the Congressman in this suggestion during the hearing that direct advertising programs be confined solely to the daylight hours.

Committee and witnesses all agreed that advertising stations consistently offering good programs should not be disturbed. That policy, it was pointed out, has prevailed during the past year.

Meanwhile Wired Radio, Inc., of New York City, has applied for a license to erect a New York transmitting station in Manhattan. H. D. H. Connick, representing the company, stated that several large companies had agreed upon combined patents and that shortly wired broadcasting would be on the air.

The alleged tie-up between Commissioner O. H. Caldwell and the National Broadcasting Co., and his acceptance of $7,000 from the McGraw-Hill Publishing Company, brought about a controversy on the floor between Senators Wheeler (D), Mont., and Couzens (R), Mich.

Senator Wheeler said this was "buying off" the commissioner. Senator Couzens said it was the same as a "retainer fee" paid to a Senator when acting as an attorney.

## Loew-Hearst Radio Hook-Up Called Off

Loew's is understood out of the radio network hookup with Hearst, although retaining a Hearst alliance over WHN, New York, which station is Loew-controlled.

Its legal department talked Loew's out of the proposed network when finding that the wire line charges for the network would come too high and that the linked stations refused to underwrite the tolls.

Paramount's proposal for an ether hookup with Columbia Broadcasting System also had much to do with this change of plans.

## Listen-in Charge

Washington, Feb. 7.

With a $10 fee for membership from the listeners the "China Broadcasting Association" is being formed, reports the American trade commissioner at Shanghai to the Department of Commerce.

Purpose of the fee is to pay for programs and the rental of a station for certain hours weekly. This to improve the standard of broadcast programs in China.

### Alwyn Bach in New York

In a move to bolster up the WJZ announcing staff, Alwyn Bach has been switched from WBZ and WBZA, Boston, to New York.

Bach has a large following throughout New England on his announcing rep.

### Agency After Radio Accounts

Chicago, Feb. 7.

Morton A. Milman of the William Morris office was in Chicago to hook up commercial firms for radio advertising programs.

# REPUBLICAN CONVENTION IS BRINGING OUT RADIO OPPOSISH

## Columbia and N. B. C. Will Send Out K. C. Proceedings in June—Columbia Getting Edge in Boston—Columbia's Net Now 17 Stations

Kansas City, Feb. 7.

Looks like the Columbia Broadcasting System is out to give the National Broadcasting Co. stiff competition. Both chains will radiocast the Republican Convention from Kansas City in June. It will be an announcer-for-announcer set-to for the purpose of commanding the most attention.

This will be the first time announcers have been thus brought to the fore with so much national prominence in view of the political aspect of the broadcast theme.

The Columbia chain has KMBC (Midland Broadcasting Co.) on its network, giving it 17 stations, as against the NBC's elastic 14 to 28, or more for extraordinary ether events.

Columbia in selling its "time" will not add anything to the advertiser because of the additional station.

## Morning Ballyhoos

Dr. Royal S. Copeland, former U. S. Senator from New York, is said to be getting $25,000 a year for his Monday morning radio ballyhoo for endorsed pure food products. The Royal S. Copeland Hour on WJZ is underwritten by a food trade industry combination which pays for the facilities, radio "time" and Dr. Copeland to plug themselves.

Dr. Alfred W. McCann via WOR is doing a similar stunt.

The a. m. radio spiels go great with the housewives and have proved their commercial value, it is claimed. The Radio Household Institute, contracted for by Young & Rubicam for WEAF, intermittently exploits baking powders, cooking spices and essentials, etc. The Betty Crocker Home Service Co., plugging the Washburn-Crosby Co., manufacturers of Gold Medal Flour, is another etherized household sales talk.

## Another Broadcasting Stills

Close on the heels of Dr. E. F. W. Alexanderson's demonstration of broadcasting still photographs by radio, utilizing the National Broadcasting Co. facilities, WOR performed a similar stunt with a Cooley Ray-Foto receiving apparatus.

This photographic transmitter via radio through the ether is the invention of Austin G. Cooley. While the tests were similar to Dr. Alexanderson's, the apparatus differs, excepting that the average radio set can be used in either case.

Dr. Alfred N. Goldsmith, chairman of the board of engineers of the General Electric Co., at whose home, 450 West End avenue (82d street), the WEAF tests were received, was situated 25 miles from the Bellmore (L. I). broadcast central of WEAF. The WOR tests were received in Queens Village, at a distance of approximately the same mileage.

### Colony's 4 O'c Hour Sundays

Joe Weil, temporarily supervising the Colony, New York, for Universal, has arranged for a Colony radio hour over Station WABC on Sundays at 4 p. m.

Weil acts as announcer.

## DeForest's Tube Decision Against R.C.A. and Others

The De Forest Radio Corp.'s legal victory by injunction against the Radio Corp. of America, and others, handed down Monday in Wilmington (Del.) Federal court, is expected to show a strong stock market reaction for De Forest. The curb stock has been a "tip" of several weeks' standing on the strength of the outcome of the litigation. It was up to 3¾ Tuesday morning.

The R. C. A. is enjoined from enforcing its agreement with the General Electric Co., Westinghouse Co. and about 25 other corporations in which the R. C. A. prohibits those whom it licenses from using, buying or selling any radio tube but those made by the Radio Corporation of America.

The court ruling is that this arrangement would give the R. C. A. a monopoly on the tube industry, and is a violation of the Clayton and Sherman acts against restraint of trade.

With De Forest's products afforded an open market, the curb stock reaction was thus anticipated.

### PIERCE, PACIFIC ANNOUNCER

San Francisco, Feb. 7.

Jennings Pierce, for four years announcer at KGO, Oakland, has been appointed chief announcer for the Pacific Division of the National Broadcasting Co.

At KGO Pierce served in the capacity of announcer and singer.

# DISTANCE RADIO REVIEW

(ATLANTIC COAST TO CHICAGO)

By F. E. KENNY

(Variety's Correspondent at Mount Vernon, N. Y.)

Mt. Vernon, N. Y., Feb. 4.

PWX, Havana, Cuba, shows great strength these nights and once in is staying in. Caught a half hour's program from the Seville Biltmore played by Victor Rodiquez and orchestra, well selected presentation of latest American numbers. A corking good unit.

The Maytag feature, commercial, at WHT, Chicago, clicks. May and Tag, piano and vocal, offer a neat program advertising the machine company.

Wayne King and his orchestra handled things well at WOK, Chicago. Borden Brothers sang and gagged. Talk off and old.

WCSH, Portland, Me., strong, bringing the WEAF program. Also WWJ, Detroit. Likewise from the latter station the Hollywood frivolities, features at a local theatre, not badly handled.

Jack Denny's orchestra was in the usual good shape at the Mount Royal, Montreal, through CFCF, that point.

WJAX, Jacksonville, Fla., through nicely with program by Gardner orchestra.

WLW, Cincinnati, adhered to its announcement to have a 62-hour broadcast in celebration of its seventh birthday apparently. Picked up here frequently during the special presentation and thoroughly enjoyed.

Up at WBZ, Springfield, Mass., Ross' orchestra played "Sidewalks of New York" with vim.

WAIU, Columbus, and WGHP, Detroit, are trying a new stunt of broadcasting on the same wave at the same time, using a new plan to prevent interference. Quite successful when we picked it up and Columbus came through without a whistle. Columbia program. Also heard at WEAN, Providence, two points away on the dials.

Miles Haskell, vocal, sounded well at KMOX, St. Louis, and WSM, Nashville, was filling in with records at the same time.

"A Mythical Night Club" is the idea used at WSAI, Cincinnati, for something a little different, with the Royce-Taylor orchestra furnishing the music.

Waddie Wadsworth, Terrace Gardens, Chicago, makes a specialty of playing musical comedy numbers from WBBM, a feature introduced by that station as a novelty in the request line. Wadsworth has a nice band.

# CONTINUOUS RADIO

Early a. m. dance music from the small outlying New Jersey stations permits for a constant marathon of radio entertainment from 6:45 in the morning until after midnight. It is possible at the present schedule to tune in every hour and half-hour, so that something comes through the air from sunrise to long past the witching hour.

Earliest of the jazz purveyors is the I. R. Nelson Co., readio dealers, station, WAAM, Newark, N. J., which offers an hour of dance music from 7 to 8 a. m. off phonograph records.

The 6:45 setting up exercises through WEAF and WOR precede WAAM by only 15 minutes, but for jazz, the Newark station has the record.

At 8 p. m. WEAF broadcasts a humane or charity talk; WODA, Paterson, has dance records broadcast 9 to 10; WGL, ditto., 10 to 11, followed by WAAT, Hotel Plaza, Jersey City, and WBMS, Union City, also with a "canned" dance program, before noon.

### Afternoon

From noon the larger stations come on. The Woodside Radio Laboratories' station, WWRL, Long Island City, is another early bird, but not consistently, splitting its time with several other stations by order of the Federal Radio Commision. WWRL broadcasts on a 199.9 metres, the lowest wavelength.

The same Jersey stations are forced to broadcast long after midnight through practically no "circulation" during the height of the evening's ether programs, the larger stations either drowning out everything or commanding the most attention on merit.

### Must Mention Cans

The use of phonograph records is not prohibited where it is so announced. Federal Radio Commission recently ruled that the "canned" source must be mentioned. Heretofore the hinterland stations indiscriminately announced Paul Whiteman or George Olsen, creating comment as to how these artists could be in several places at the same time, much less play in Paterson or broadcast from such a small station.

The announcers further carried this duplicity to a degree where they addressed the pseudo-maestros as Paul and George, and kept talking until the music was under way to camouflage the scratch of the needle, which was amplified and possibly detectable, lending the illusion the band cut in on the announcer's spiel, and not vice versa.

# INSIDE STUFF

## ON MUSIC

### Song Writer Yearns for Acting

It's not generally known that Walter O'Keefe, author of the DeSylva, Brown & Henderson novelty song hit, "Since Henry Made a Lady Out of Lizzie," was formerly a South Bend "Tribune" columnist. He's also a Notre Dame alumnus. O'Keefe can write but has a stage yearn. O'Keefe has been around in the nite clubs singing his own novelty ditties.

### Organist vs. M. C.

When masters of ceremonies write songs, it's kinda tough on the organist. Particularly when the master of ceremonies stands kinda high with the bosses and when the organist has been getting bux on the side for plugging songs for publishers. So now there's a bitter conflict on in Chicago between an organist and an M. C.

The M. C. demands that his songs be the only ones "plugged" and the organist sees a considerable cut in the accustomed side-money.

### Freak Saxophonist

Phil Fabello, now bandmaster and presentation feature at Loew's 7th Avenue, New York, returned two weeks ago from South America with reports of a sensationally freak Portuguese saxophonist who hits three notes higher and two lower on his reed instrument than any other known saxophonist.

The Portuguese youngster's freak elasticity is the sensation of South America, and Fabello contemplates importing him north.

(Continued on page 56)

## Spending $100,000 on Par's Organ School

At an estimated cost of $100,000 construction of the new Publix organ school to occupy the entire eighth floor of the Paramount building has been started. This school will ultimately be in charge of Jesse Crawford, who will only perform in the downstairs theatre for his solo specialty, and otherwise confine himself to the tutoring of new circuit organists.

The heavy investment is because of the necessary sound-proof qualities of the studios, to be equipped with several organs. It will also be used as a recording laboratory for Crawford's Victor recording and Krumgold's Okeh discs, both of which, particularly the former, are a great free ad for the theatre.

Publix is hungry for desirable organist material and is constantly on the alert for suitable prospects. Rival circuits and independent houses are regularly reviewed with this in view. Morris Press has charge of this division.

## Copyright's 100 Percent Increase Bill by House

Washington, Feb. 7.

Yesterday the House passed the Vestal bill, increasing by 100 per cent present copyright fees.

The bill now goes to the Senate, where Mr. Vestal believes it will be as favorably acted upon.

Some opposition was voiced yesterday against the bill. Last session it was passed in the House, but did not reach the Senate.

## Google Vs. Forster

Chicago, Feb. 7.

Barney Google, Spark Plug and the rest of the DeBeck comic family will appear this week in Judge Carpenter's branch of the Federal Court. They are to support the claim of their creator, Billy DeBeck, that in the publishing of "Horse Feathers," a popular song, the Forster Music publishers have infringed the copyrights of the King Features Syndicate.

## Cue Sheets for Organists

Los Angeles, Feb. 7.

Hal E. Roach Studios with all of its pictures have been supplying musical effect cue sheets to the exchanges distributing them. These sheets in the past have been for orchestras only. Now at first run houses playing the pictures as well as at many houses which have no orchestras the same cue sheet is being made for the organists.

The Roach organization is the only one of the comedy concerns which scores its own pictures in this way.

## Warings in Paris

One week before opening for Keith-Albee at the Palace, New York, Waring's Pennsylvanians engaged through the William Morris office to open in April at the Ambassadeurs, Paris.

K-A is paying the band considerably more than the figure first offered and without protection for an option.

The Pennsylvanians have played the Strand, across Times Square from the Palace, over and over.

## Publix's Musical Dept. Now in 2 Divisions

Nathaniel Finston's musical department of Publix has been divided into sub-divisions, creating two new posts for Irvin Talbot and Boris Morros.

Talbot is no longer conducting the Paramount theatre house orchestra, succeeded by Adolphe Dumont, but is supervising all Publix house orchestras.

Boris Morros is the supervising executive of the Publix stage bands and their personality leaders and masters of ceremonies. Morros, first musical director with Balieff's original "Chauve Souris," won his spurs on merit, first as a house conductor, then as a unit maestro and later as a field scout for personality bandmen.

The organists' division continues in charge of Morris Press, chief assistant to Finston.

## "The Tower of Fire"

Paris, Jan. 26.

It is not often the Paris Opera offers its habitues a novelty, but this national academy of music seems to have made an exception in presenting the 3-act lyrical drama "La Tour de Feu" by Sylvio Lazzari.

Score, inspired at time from Brittany folk lore, is somewhat mournful, yet quite appropriate to the triste story of the tragedy.

Yves is the lighthouse keeper (or the tower of fire as they dubbed it in those days), and has just married Naic.

Yann, pilot, is jealous and pays court to the bride, but Naic falls in love with a rich traveler, Don Jacintho, and consents to elope with him.

Yann is to carry them away in his smack, but warns the husband, who extinguishes the lights and the ship strikes the rocks with all aboard drowned.

Yves is mad with grief, sets fire to his tower and is burned to death.

Fanny Heldy is the unfaithful Naic, with G. Thill singing the role of Yves, and Claverie that of Yann. Marcel Journet is the tempter.

Ruhlmann conducts with authority.

There is a village-like ballet in the first act and the tempest in the third is by moving pictures on two screens with the scenic effect excellent.

### NON-BREAKABLE DISC

The World Co. is marketing a celluloid composition phonograph record of the non-breakable quality.

Guy Robertson of "Lovely Lady" is making a recording for the new disc, featured by the recording artist's photograph super-imposed on its face.

### PARKS AS U. A. ORGANIST

Chicago, Feb. 7.

Henry Francis Parks has been appointed first organist of the new local United Artists theatre. Parks was conductor of a musical department for the Chicago "Daily News." Articles on musical subjects by the organist have appeared in several national magazines.

### Carlin One-Nighting

Bill Carlin and his orchestra closed at the Arcadia ballroom, Providence, and will barnstorm through Pennsy.

Arthur Spizzi is handling Carlin for vaude and pictures.

## Popular Air Single

Little Jack Little, exclusive Columbia recording artist, is rated as the biggest radio "single" on the air, from WSAI, Cincinnati. Little is credited with a greater regular audience than any other single entertainer, through being centrally located and covering a wide radius.

## Resents Organ Comment

Portland, Me., Feb. 7.

An article, printed on the "Evening News" theatrical page, has started a small-sized hornet's nest about the writer, who defined two classes of organists as: First, the "commen sense" organist, and second, the "squeaks and squawks and grunts and groans" organist.

The dramatic editor receives an anonymous reply, which savored of having been written by a local organist, recently imported, taking exception to the criticism against the organist who does nothing but sit at the console in the dark and finger the keys—no melody, but lots of wierd sounds.

The anonymous communication took a rap at "small town newspaper reporters who are instructed by their superiors" to write theatre reviews a certain way. This letter drew a reply from the d. a., and the odd part of it is that he revealed that he formerly had had actual experience in the management of theatres, saying hence he believed he knew enough about that business to speak authoritatively in his theatrical columns.

## Beaut With Wallop

Milwaukee, Feb. 7.

Tennys Burdick, 20, model and winner of second prize in Universal's beauty contest here two years ago, may not make much of a housewife but she packs a powerful wallop.

This charge, coupled with others of similar nature, won an annulment of marriage for Roy Hessler, 19-year-old roadhouse orchestra member. Hessler got his annulment because he lied relative to his age on marrying Tennys two years ago.

According to Hessler's testimony, his wife became angry when he remonstrated with her over money matters and she clipped him on the chin with her right, knocking him out for several minutes.

## $25,000 Band Trip

Albany, Feb. 7.

Some idea of the expense involved in operating a big band of the Sousa type can be gained from the fact that it would cost $25,000 to take the prize-winning band of the New York State Department of the American Legion to Texas for the national convention at San Antonio.

The band is the Erie County Bugle, which was awarded first prize, after keen competition, at the State convention in Troy last year. Buffalo legislators are seeking to have the state defray the expense of the trip to San Antonio and have introduced a bill for this purpose. Its passage is problematical.

### "BOHEMIA" FOR REMICK

W. C. Pollas, the arranger, has turned over his "Bohemia," composed by himself and Phil Ponce, to Remick's.

Pollas worked the same stunt as with his "Dancing Tambourine," now a Harms publication, publishing and exploiting the tune on his own and thus creating a demand for it.

### FILM SCORING BOOK

Dr. Hugo Riesenfeld is placing his film music scoring knowledge between covers for publication in book form by the Robbins Music Corp.

Abel Green (Variety) will collaborate as ghost author.

"Music for the Motion Picture" is the title.

### Mrs. Davis Hostess

Philadelphia, Feb. 7.

Pierre Monteux, the French conductor here to direct the final concerts of the Philadelphia symphony, is, with Mme. Monteux, guests of Mr. and Mrs. Meyer Davis.

Mme. Monteux is the sister of Mrs. Davis.

### Studio Adds Orchestra

San Francisco, Feb. 7.

Radio station KFRC (San Francisco "Cali") has added an eight-piece orchestra under direction of Frank Moss to its studio staff.

## Average Organist Needs Coaching; Big Demand for Specialists

The need for presentation organists rivals the demand for suitable masters of ceremonies in front of stage bands. Like the average musicianly orchestra leader who cannot qualify as a personality maestro and introducer, the console artists are not always satisfactory soloists for presentation numbers with song slides, etc.

While rehearsing by themselves at the house organ before and after theatre hours is a help, the average organist cannot get away from the fact he or she needs coaching on showmanship. Whatever the trick is, be it in the "glissandos" of the console technique, or the knack of proper song interpretation, which includes shifting tempos to hold the interest, the average organist needs the aid of a seasoned mentor.

Publix and Stanley are two circuits ever on the alert for suitable organ specialists. Publix has Morris Press, associated with Nat Finston, in charge of new recruits. Jesse Crawford was to have taken control of a Publix organ school to further this purpose.

In Boston, Del Castillo, who built a rep for himself at Loew's State there, resigned all theatre work and cannot find time to accommodate his present pupils at the Castillo School for the Organ. Castillo has a waiting list of scores of would-be pupils.

In New York, Lew White, the chief organist of the Roxy, has just opened a similar institution with three Kimballs installed.

No other branch of the presentation theatre business has created a greater demand for specialized musical talent than the organists who have proved themselves unquestionable drawing cards.

Sam Katz is particularly known for his favorable opinion regarding the organ and builds or acquires new houses with the organ among the first thoughts.

## Ken Whitner Replaces Art Landry in Dallas

Dallas, Feb. 7.

Art Landry, who replaced Lou Forbes at the Palace (Publix) as stage band leader and m. c., is leaving after two and a half months, replaced by Ken Whitner.

Whitner, who has been touring Loew's eastern houses with Irene Swor and her dance act, closes at Pittsburgh, Feb. 11. He opens here at the Palace, Feb. 18.

Landry will go back to New York to do some more recording for Victor.

The policy of the Palace during Forbes' regime was to feature the stage band director as a drawing card. At present, he acts merely, more or less, as a master of ceremonies.

Sigmund Boguslawski remains in the Palace pit as musical director for the house.

## Kahn's 4-Week Claim

Art Kahn, who closed at the Mark Strand, Brooklyn, N. Y., after four weeks, is seeking to recover an additional four weeks' salary through the American Federation of Musicians from the picture house. Kahn is proceeding on a minimum eight weeks' contract at $600 a week as master of ceremonies of the Brooklyn Strand.

Tempermental differences between the m. c. and Edward L. Hyman, the house manager, resulted in Kahn leaving prematurely.

Pat Casey is arbitrating the claim.

## M. C.'s Alternating

Omaha, Feb. 7.

Jimmy Ellard leaves the Riviera after three months as m. c. He returns under a new plan in which he and Paul Spor will alternate here and at the Capitol, Des Moines. Ellard came here from the Capitol. They will shift every 12 weeks.

## Bargy Replaces Perella

Lured away by concert offers guaranteeing him $1,000 a week, Harry Perella, first pianist with Paul Whiteman's orchestra, is leaving.

Roy Bargy, erstwhile band leader, joins Whiteman in Perella's place. Bargy is a recording pianist of prominence.

### Abram W. Lansing Dies

Abram W. Lansing, organist, pianist and orchestra leader and instructor, died at his home at Cohoes, N. Y., Jan. 26.

He was stricken with apoplexy while playing the organ at the Albany Masonic temple the week before.

### NEW LEADER AND ORGANIST

Los Angeles, Feb. 7.

Will Prior, musical director on tour with "Ben-Hur," film, in Australia, is conducting the orchestra at Grauman's Chinese. He succeeds Arthur Kay.

Also a new organist for the house is Wells Hively, who replaces Will Davis.

### HAROLD LEONARD, M. C.

Harold Leonard has gone Publix as a m. c. and band leader. He left the 54th St. Club last week to visit his home in Chicago prior to the picture house proposition.

## Ask Extra Royalties on Music Roll Lyrics

Milwaukee, Wis., Feb. 7.

A complaint charging infringement of copyright was filed against 18 Milwaukee and one Racine music companies, in the federal district court here.

The action, brought by the American Society of Composers and Publishers, charges that the music companies manufactured and sold player piano rolls upon which were printed the words of songs written by members of the society. Each of the defendants is cited for five infractions with damages of $250 and an injunction asked in each charge.

According to attorneys for the composers' society, the suit will be a test case to determine whether manufacturers of player piano rolls can print the words to copyrighted songs on their product without paying additional royalty or if they are required to pay separate royalty and obtain special permission for this printing. If the composers are upheld, the complaint sets forth that they will demand an accounting on all player piano rolls made and sold thus far.

The owners of the copyright contend that regardless of whether royalty is paid on the music, if the makers of rolls desire to print the words on the strip they must make an additional contract. In other words, payment of royalty to play the music does not carry with it the right to print and use the words.

## 4 Chinese Eating Places On B'way Radio Bands

Paul Specht and his orchestra succeed Jimmy Carr Feb. 15 at the Jardin Royal, on Broadway.

Specht may bring in a WJZ radio wire instead of the present WOR broadcasting outlet which Carr employed.

Four Chinese restaurants on Broadway are now featuring their bands and radio, among others including Rolfe at Palais d'Or, Al Friedman at Yoeng's (WJZ) and Nat Martin at Chinaland.

Specht is in at $1,800 a week.

## Sunday Concert Out

Washington, Feb. 7.

Leon Brusiloff, formerly conducting the Columbia (Loew pcts.) orchestra but more recently associate conductor at the New Fox, has succeeded Adolphe Kornspan as director of the latter orchestra.

Leaving of Kornspan, who was transferred here from the Fox in Philadelphia, also marks the discontinuance of the Sunday concerts of the 40-piece symphony which have been broadcast through WRC.

### BAYHA QUITS FLA.

Charles Bayha, after three years' retirement from the music business as a Florida realtor, is back in the field with Jack Mills, in charge of exploitation and orchestra departments.

Bayha was an executive with Shapiro-Bernstein before leaving for Florida.

### Russ Morgan at Brooklyn Strand

Russ Morgan is slated for the Brooklyn Strand as m. c. and leader of the regular house orchestra.

# BLANKET RAID COVERS CHI CAFES WITH NO SEARCH WARRANTS USED

## Report Action Is Start of Political Campaign—Cafe Owners Decry Hotels Untouched—Padlock Proceedings on Sites Totaling $6,000,000 in Realty

Chicago, Feb. 7.

Chicago cafes were raided about 1:30 Sunday morning in a blanket raid covering practically every cafe in the city. The affair had political earmarks and included the largest cafes in and out of the loop. Among the better known victims were the Blackhawk, Alamo, Samovar, Rainbow Gardens, Jeffrey Tavern, Parody Club, Hollywood Barn, Midnight Frolics, Ansonia, Rendezvous and the Chez Pierre.

For the first time in the history of local prohibition enforcement no search warrants were used, and every guest that had a highball glass, ice, ginger ale or charged waters at their tables were given the once over. Names and addresses were taken and verified before the people were permitted to leave.

It is understood the hip-carriers will not be prosecuted, but that they will be required to testify that they purchased drink accessories at the cafes. About 75 percent of the cafes included in the raid were absolutely in the clear. No booze on the premises and known by patrons to be straight-laced "non-sellers."

Places affected by the raid would probably total to a net realty value of close to $6,000,000 and their combined rentals should aggregate about $400,000 annually. Padlock proceedings are to be instituted immediately against all when there is evidence of violation.

### Political Angle

Proprietors of the cafes charge favoritism, inasmuch as not one hotel dining room, or cafe operating in a hotel, was included in the early morning raid.

Mann's Rainbo Gardens involves $2,000,000 in buildings alone. It is here that Jai Lai is played in an adjoining building, the Rainbow Fronton. The cafe seats 2,000 and has dancing accommodations for 1,500. It is probably the largest cafe in America conducted strictly on a dine and dance basis.

It is said by those reputed to be on the inside, that this is simply a beginning of a presidential and senatorial fight for control of Illinois. The government is also interested in ferreting out gangland's hand in connection with the cafe business. It is further stated that the government has 20 men from the Department of Justice investigating the beer and rum traffic, bombing, blackmailing and labor racketeers.

Cafe owners will unite to combat the Federal padlock proceedings. In combining to fight, the cabaret men have selected Fred Mann, of the Rainbo Gardens, to head the defense committee and the legal force is now being selected. Mann, it will be remembered, was the leader in a movement to organize a protective council of Chicago cafe owners. The move was unsuccessful, however, and the newly planned body is endeavoring to expedite organization "now that the horse is stolen." Fred Mann, at present in Florida, will return immediately.

Squads which visited the Blackhawk and the Midnight Frolics reported that no liquor had been found on the premises. In a statement issued to the press, Pierre Nuyttens, part owner of the Chez-Pierre, said "Everyone knows that we never sold a drop of liquor. There's nothing we can do except wait for what's coming."

## The Furnace, New and Hot

"Feet" reopens in the 50's this week, on the site of the original Hotsy-Totsy. It will be known as The Furnace, "the hottest place in town."

Jo-Jo and Tiajuana Red (Stella Ward) will do marathon songs and act as hostesses, respectively.

### PHILLY'S NEW SHOW

A new show opened at Madrid Cafe, Philadelphia, Feb. 6, booked by Sam E. Collins.

Entertainers will be Chic Barrymore, Cliff O'Rourke, Velos and Yelando, Jean Wallins, Peggy O'Neill, Ann Woods and Joe Candullo's Orchestra.

### BILL BARNES' ROAD HOUSE

Bill Barnes has taken over and is now running the Blossom Heath Inn on the Merrick road, at Lynbrook, L. I.

Some years ago Barnes conducted the Pre-Catalan cabaret on West 38th street, then a more favorite place with college students, especially of Princeton, than Jack's.

### Few Spots Only

Broadway cafe biz is looking up again as far as the few "spots" are concerned.

The others are also-ran, with the Chinks breezing along merrily, regardless.

# BLACK AND TAN MELEE; THREE PEOPLE SHOT

## Cotton Club of Minneapolis Holds Bad Row—2 Policemen Injured—Many Arrests

Minneapolis, Feb. 7.

As a result of a shooting affray in the Cotton Club cafe, local black-and-tan frequented by whites and negroes, and following receipt of complaints against other places, the city council license committee here has started an investigation of all Minneapolis night clubs.

Revocation of licenses is threatened in cases where "looseness" among patrons is permitted and where questionable characters are allowed to congregate.

Two policemen and one patron were wounded in the Cotton Club scrape. One of the policeman is

(Continued on page 56)

## LE PARADIS

(WASHINGTON)

Washington, Feb. 2.

This Meyer Davis dancing and eating place ranks almost as a Washington institution. It has stood up while competition has come and gone.

Many of the regulars say there is nothing like it in Manhattan for real charm and actual outlay in cash. Every season some change is made in the general layout. That keeps everything bright and new. This is supervised by Mrs. Meyer Davis.

At the present time all business, day and night, is going through a slump hereabouts. Davis is feeling it, naturally, but instead of letting down he goes out to get 'em.

A floor show and the return to the original, instrumentation of Davis' Le Paradis orchestra starting. Nathan Brusiloff is directing, succeeding Milton Davis (no relation to his former boss) and the band is now one of the sweetest hereabouts. For the waltz series, two-a-night, Brusiloff goes in heavy for careful playing and much subdued quality. For the pop stuff all is bright with excellent rhythm, special arrangements in the main and of the general brand that makes the customers want to dance.

Phelps Twins, Al White (not Al B.) and Margaret McKenzie constitute the imported entertainers. All are class and clicking. Each week another set of three acts is scheduled.

Food is always excellent, and though at the present time attempt is being made to padlock the place for serving cracked ice with ginger ale, Davis has never sold anything. The publicity is naturally bad, but he is not running into the red.

*Meakin.*

## COLLEGE INN

(CHICAGO)

Chicago, Feb. 1.

The College Inn, downstairs in the Sherman, has blossomed out with almost a cabaret show. Line-up includes Bee Palmer, Ted and Betty Healy ("Night in Spain"), Al Segal and Eddie Smith's Alabamians, four-piece colored orchestra. For regular dance music there's the Maurice Sherman All Star College Inn orchestra of 12.

Ted Healy is m. c. Considering the inn gets all the good-time Charlies from in and out of town, it's a revelation to watch Ted keep enthusiasts under control. He is distrbuting a mixture of gagging, clowning, dancing and table-talk, at all times himself and a good comedian at that.

Bee Palmer, now billed as the Bernhardt of song, is singing special numbers backed by the Alabamians with Segal at the piano. She finishes with a condensed composite of Charleston, blackbottom and shimmy, always her forte.

That "Bernhardt of Song" billing! Speaking of other things with the same idea, when Betty Healy comes out for crossfire with Ted, she informs she can sing and dance equally as well. Ted suggests she tell a story, and hearing a few suggests singing as an alternative. Finally, he suggests dancing as a last resort. Bee Palmer likewise is a good dancer.

Healy has a straight man from "Spain," working fast, short and snappy gagging and cashing in on it extensively. New York would like it even more, with Healy made-to-order for any Broadway pleasure joint. His flip stuff caught on here surprisingly well.

The show is closed by Surway and Norway, speedy dance team well suited for cafe work. Norway does one of the fastest spins ever accomplished on a dance floor with his partner's rigid body held above him by her legs and neck.

Maurie Sherman, whose previous orchestras have been so-so, now has a line-up ranking with the best in the country. Six of the men formerly were with Isham Jones, and the rest were culled from the local field as the best in their respective departments. The outfit specializes in hot music developed from a basically lowdown element of jazz. The trimmings have made it quite respectable (witness two pianos), but there remains a wicked rhythm. The band also has a heavy air following through regular broadcasting over WLS and is regarded extensively as the local air favorite. Maurie Sherman warbles the vocal bits in a mild way. Personnel: Carroll Martin, trombone; Herb Quigley, drums; George Mender, banjo; George Frewert and Ferdinand Steindel, pianos; Herman Reily, James Fallis, Joe Beigel, reeds; Eddie Kooden, Vinc Neff, trumpets; John Kuhn, tuba, and Maurie Sherman, director, fiddle.

College Inn is doing well with a $1 evening cover charge, going to $1.65 holidays. It's getting a heavy separate tea dance trade of gigolos and lonesome gals who pay 75 cents to meet inside.

*Loop.*

## CIGARET GIRL'S JAMS

### Florence Smith, Discharged on Spite Charge, Rearrested for Bigamy

When Florence Smith, 25, 321 West 42d street, cigaret girl at the Maytime Club, 23 West 49th street, was arrested for burglary her troubles only began.

No soomer had Magistrate McQuade dismissed the burglary charge in West Side Court than Florence was again in custody on a bigamy charge. Florence was so flabbergasted when informed of it she fainted.

It was charged that on Feb. 22, last, she married Lawrence Druss, 3737 Warren street, Elmhurst, L. I., while still the wife of Sol Lowe, violinist, Hunter, Greene county, N. Y., without having obtained a divorce.

Immediately following the discharge of Florence, Detective Stepat, West 68th street station, went to the 42d street house, arresting her. Florence says the burglary charge was spite work on the part of Frank Seyfang, 321 West 42d street.

Despite this she was held in $1,500 bail for further hearing. The young woman had been living in Seyfang's apartment and decided to change apartments. When she went to get her clothes she found the door locked. She climbed through a window, and later Seyfang caused her arrest. Magistrate McQuade refused to entertain the complaint and dismissed the charge. Her arrest on the bigamy charge followed.

## Dallas' Nite Club With No Opposish

Dallas, Feb. 9.

The latest in Dallas is a real cabaret, opened here by J. T. Brennan, former roadhouse operator, under the title of La Boheme. It's a second-story affair, at $1 couvert, with regular entertainment in cabaret fashion.

Jack Sullivan is m. c., with Mildred Holmes featured, together with a dancing team.

Bills changed each Saturday. Three performances nightly, beginning at 10 and ending after 12, with the place open from 8:30 to 2.

Maroney's "Bohemians," local six-piece jazz band, going over well.

Opening week drawing the money crowd of the city. Rainbow Gardens, only other night place near here, is 32 miles away, toward Ft. Worth and has a well established patronage. J. C. Martin owns it.

### TOO MUCH WORK

Ben Bernie states his Club Intime (nite club) interferes too much with benefits and he's quitting the place to concentrate on the Hotel Roosevelt.

The relaying between the hostelry and the cafe nightly, plus deb dances and parties, is too tough for Bernie.

# SPYING INVESTIGATORS GET OWNERS IN JAIL

## Hotel Men Looked for Evidence Against Spider's Web Cafe —Trio of Sleuths Beaten

Chicago, Feb. 7.

Ted "Spider" Meyers and Frank Covellie, joint owners and proprietors of the Spider's Web cafe, night club in the basement of the Claridge, theatrical hotel, were sentenced last week by Judge Lyle at Grand Crossing court to serve a year and a day in jail and pay a fine of $300. The pair were found guilty of beating and kidnapping a Mrs. Betty Rubinstein, her husband, Harry Rubinstein, and his friend, Al Atkin.

Owners of the hotel had retained the Rubinsteins as private investigators to visit the night club and ascertain whether or not the club was permitting the sale of intoxicants to show people. The management of the hotel declares that the investigation was instigated with an eye to forcing the voiding of the lease on the hotel basement, held by the "Spider."

### BERLIN NITE PLACES CLOSE

Berlin, Jan. 27.

Palais de Dance and the Pavilion Mascotte have permanently closed.

Before the war these dancing restaurants were the height of elegance and the center of the very swift Berlin night life.


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BANJO ARTISTS
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"Paderewski of the Banjo"
MONTANA
Cowboy Banjoist
ROY SMECK
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# INSIDE STUFF—MUSIC

(Continued from page 54)

Fabello, who was the general musical director for the Metro-Goldwyn-Mayer (Loew's) 18 picture houses in San Paolo, Brazil, introduced down there musical themes and scores to film accompaniment. Heretofore they played anything and everything for flicker musical motifs, with hybrid native and American jazz music, performed without any thought to propriety and conformance to the screen situations. As a result Fabello cleaned up in the wholesaling of musical scores to native musical conductors, who purchased Fabello's extensive libraries in huge lots.

### Song Hit Despite Obstacles

George Gershwin's "The Man I Love," from the flop "Strike Up the Band" show, which Edgar Selwyn produced and folded up out-of-town, is catching on of its own accord by the dance orchestra, who are plugging it a-plenty. The exellence of the fox-trot prompted this spontaneous plugfest which has spread westward, and the song has reached the proportions where Gershwin asked Selwyn to release it for general use, or for another show.

Selwyn refused on the statement he contemplates reviving "Strike Up the Band" next season and wants the song intact.

### Tito Schipa's Ballad

Helen Goodman, an unknown in songwriting, has engineered a classy feat in having Tito Schipa, operatic star, plug her waltz titled "You Only" in his coming concert tour.

This accomplishment is all the more surprising in music publishing circles because Schipa never before has sung pop stuff. He will use Miss Goodman's number as the exclusive ballad in his repertoire.

### Statler as an Overlooker

One of those coincidental meetings occurred at the Miami Biltmore last week where Earl Carpenter and his orchestra are the features. George Olsen, vacationing with a Broadway gang in Florida, paid Carpenter a visit simultaneous with E. M. Statler, the hotel man, also being in the place.

Olsen asked Statler for whom he worked at the Hotel Pennsylvania, New York, whether he ever heard Carpenter's band before. Statler was surprised when told that Carpenter was a year at the Hotel Statler, in Buffalo, booked there by Olsen.

At the Paramount, New York, during Jesse Crawford's three-week absence in Chicago, the latter returning this week, Sigmund Krumgold was the relief console operator, built up for two weeks with a wow specialty for his blow-off week. This was to have included a special film illustrating on the screen how a "pedal cadenza" is played, referring to Krumgold's foot manipulation of the organ.

It was an opportunity that could have made Krumgold, who merited this featuring, when on the eve of his Saturday opening he was advised by his folks in Jersey City that his father was dying. Krumgold, pere, died the day of his son's scheduled featuring at the Paramount. It threw the program last week out of kelter, with Henry Murtagh impressed into service while he was hanging around doing nothing, pending his debut at the Capitol, New York, as feature organist.

Variety's review unwittingly credited Murtagh's performance to Krumgold, because of program billing.

### Hotels Taking Publicity Angle

Taking its cue from the Hotel Pennsylvania, which now bills its dance orchestras as the Statler Pennsylvanians, the Hotel McAlpin's new dance band is identified as the McAlpineers. It opened Monday simultaneously with Ernie Golden, long the McAlpin's maestro, opening at the Knickerbocker Grill.

The Pennsy got tired of building up name bands only to have them walk out on them, after benefiting from the hotel affiliation and the attendant radio exploitation, and the McAlpin is similarly building up a name, so that no matter which band poses as the McAlpineers it won't make any difference.

The Pennsylvania is giving Johnny Johnson and his Statler Pennsylvanians equal billing, which the McAlpin is reserving only for its trade name. The fault may be a lack of personality.

Golden, after many years at the McAlpin, had a row with Arthur L. Lee, the managing director of the hotel, over salary increase, and accepted a proposition to control his own nite club.

Golden will radiocast thrice weekly via WOR. The opening festivities are on via WRNY. William Schmiedel is running the room for Golden.

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# COLUMBIA'S SHOWMEN

In line with Variety's plug for radio showmanship, the Columbia Broadcasting System states that it predicates its business existence on that very thing, and enumerates its permanent staff of radio showmen.

Columbia states it has a corps of experienced showmen, headed by Harry C. Browne, producing manager; Channing Collinge, libretist; Jacques Byrne, continuity writer; Major J. Andrew White, executive general manager and a veteran radio announcer; exclusive booking channel in the Arthur Judson Bureau; and a permanent 22-piece symphony and concert orchestra headed by Donald Voorhees, as well as a permanent operatic stock company.

Columbia builds its commercial hours weekly from this organization.

# BLACK AND TAN MELEE

(Continued from page 55)

dying with bullet wounds in his abdomen. Despite a bullet wound in his leg, the less seriously injured of the policemen succeeded in arresting 30 patrons and employees.

The trouble started at 4 o'clock in the morning, after Jack Sacketer, white, attempted to flirt with Valencia Nay, one of the colored entertainers, known as "Shuffle Along," when she came to his table where he was seated with Joseph Becker, taxicab driver, whom he had engaged for the night.

A white "friend" of the girl resented Becker's familiarity and a fist fight ensued. Guns were drawn. After being beaten up, Becker left the place and returned later with the two policemen.

The policemen had been informed by Becker that there was "a mob with guns" in the club. As they entered they drew their own revolvers and commanded the patrons to line up to be searched for firearms. While one policeman began the search and another went to the phone to call the patrol wagon, a patron suddenly drew a revolver and opened fire on the officers.

In a second other pistols were drawn in the crowd and bullets filled the air. As the policemen returned the fire, screaming men and women scurried to cover. Despite their wounds, the policeman took control of the situation and rounded up everybody who had remained behind.

# Society Accepts Theremin

(Continued from page 53)

air around an almost inconspicuous antenna, the professor produces musical sound of a sonorous vibrancy that rivals the beauty of the most resonant violin. What the professor lacks is musical skill, but since he is guided solely by the ear in the musical pitch to draw from the ether, his performance is well-nigh sensational. Were he a skilled musician, the effect might take the musical world by storm. A private exhibition at the Hotel Plaza a week preceding his initial public demonstration won him columns of space.

### Gimmick Suspicion

Sigmund Spaeth read the carefully worded introductory, explaining Theremin's steps. This part of the ballyhoo became boresome after a while, but necessary to the best explanation and for the desirable scientific impressiveness. Otherwise it might be suspected a gimmick was in it, which suspicion still persisted with some, although the showmanly manner of the diffident and aesthetic appearing young man's presentation was generally impressive.

It thrilled the audience and pitched their interest to higher points with each succeeding number, once the concert proper got under way, opening with Schubert's "Ave Maria."

Prof. Theremin used Kurt Ruhrseitz as piano accompanist to his ether music.

At times the pitch was not as true as the musical sharps would have liked it, but that was secondary for the immediate purpose to the novelty of the etherized musical presentation.

Prof. Theremin's pupil, J. Goldberg, contributed several numbers, with as good and sometimes better technique than his master.

The volume and pitch are controlled by electrical apparatus and capable of throwing at a distance such as back of the orchestra floor, the sides, as well as from the stage.

Prof. Theremin uses both hands for the demonstrations, the right hand apparently giving quality to the tones, while the left hand produced the actual melody.

The character of the tone as demonstrated can become like that of strings, wood-winds, brass or reeds, as desired.

Theremin is being taken up by society as a fad. Brig.-Gen. and Mrs. Cornelius Vanderbilt chucked a reception and dance at their 640 5th avenue hut in honor of the professor who demonstrated his stuff Wednesday night. It was the first private, non-scientific demonstration by the vodka Edison.

The underlying scheme of the professor's stunt is commercial. It is to sell the air-music thing to every home, with a notated set of rules on how to do it, same as the zither, pronounced without the "z."

### Big House's Sole Organist

At the Keith-Albee Chester theatre, Bronx, N. Y. C., Eddie Schwartz is the sole organist at the huge instrument.

# CABARET BILLS

## NEW YORK

**Ambassadeurs**
Adelaide Hall
U S Thompson
Eddie Gray
Brown & McGraw
Will Vodery Bd

**Bamboo Inn**
Hilda Rogers
Honey Brown
Taylor 3
Virginia Wheeler
Violet Speedy
Marion Smith
Dorothy Phillips
Henri Saparo Bd

**Casa Lopez**
Vincent Lopez Or
Al Shayne
Miss Harriett
Ethel Taylor
King & King
Case Sis
Roseray & Capella

**Chez Florence**
Florence
Sneeze & Palmer
Florence's Orch

**Club Barney**
Alice Weaver
Walter O'Keefe
Eleanor Kern
Hale Byers' Orch

**Club Lido**
Fowler & Tamara
Meyer Davis Orch

**Connie's Inn**
Leonard Harper R
Allie Ross Bd

**Cotton Club**
Dan Healy Rev
Aida Ward
Edith Wilson
Jimmy Ferguson
Leonard Ruffin
Mae Alix
Berry Bros
Henri & La Perl
Duke Ellington Or

**Club Ebony**
Colored Show
Ebony Bd

**Club Monterey**
Jack Irving
Elaine Manzi
Claire Stone
Alitia Lewis
Edna Sedley
Sonia Coy
Madlin LaVerne
Mary Adams
Jerry Osborn
Lustig's Sirens

**Club Richman**
Geo Olsen Orch
Fuzzy Knight
Leni Stengel
Juliette Johnson
Geo Murphy

**Everglades**
Earl Lindsay Rev
Eddie Chester
Eddie Davis
Fred Dexter Orch

**54th St. Club**
Benny Davis
Fuzzy Knight
Frances Shelley
Dorothy Barber
Mary Lucas

**Frivolity**
N T G Rev
Molly Doherty
Vee Carroll
Hotsy-Totsy
Pete Woolery
Jack White
Harriett Marned
Jean Murray
Tom Timothy Bd

**Helen Morgan's**
Helen Morgan
Lane Sis
Arturo Gordoni
Dorothy Croyle
Aimee Revere
J Friedman Bd

**Hofbrau**
Floor Show
Gus Good
Frank Cornwell
Frank Cornwell Or

**Hotel Ambassador**
Grace Hill
Geo Marshall
Van der Zanden Or

**Hotel Biltmore**
Madl'ne Northway
Geo Chiles
B Cummins Or

**Hotel Manger**
Hal Kemp Orch

**Jardin Royal**
Jimmy Carr Orch
Ted Reilly Rev

**Knickerbocker Grill**
Ernie Golden Orch
Golden's Rev
Dorothy Braun

**Leverich Towers Hotel**
Brooklyn
Marguerite Howard
Giersdorf Sis
Ethel Allison
Mel Craig
Leverich T'w'rs Or

**Little Club**
Dolly Bernard
Grace Hayes
Joey Chance Or

**Mirador**
Eleanor Ambrose
Chas Sabin
M & B Johnston
Ernie Holtz Or

**Montmartre**
Emil Coleman Bd

**McAlpin Hotel**
Ernie Golden Orch

**Oakland's Terrace**
Will Oakland
Landau's Bd

**Palais D'Or**
B A Rolfe Bd
Rolfe's Rev

**Park Centr'l Hotel**
Arnold Johnson Or

**Parody Club**
Jimmie Durante
Lou Clayton
Eddie Jackson
Parody Rev
Garret & Lizt
Lily de Lys
Frankie Morriz
Patricia Salmons
Helen Grey
Thelma Carleton
Muriel Holland
Annette Ryan
Jean Rolling
Durante's Orch

**Pennsylvania Hotel**
Johnny Johnson Or

**Salon Royal**
Texas Guinan
Tommy Lyman
Bigelow & Lee
Jacques Green Or

**Silver Slipper**
Van & Schenck
Dan Healy Rev
Dolores Farris
Beth Challis
Don & Mae
Vercelli Sis
Tom Gott Or

**Small's Paradise**
L'n'rd Harper's Rv
Atta Blake
Jazzbo Hilliard
Dewey Brown
Sherman & White
Susie Wrotem
Alto Oates
Bee Footes
Blondina Stern
Bronze Chorus
Chas Johnson Bd

**Strand Roof**
Jack Connor's Rev
Warner Gault

**Ten East 60th**
Margaret Zolnay
David Gerry
Larry Siry Or

**Waldorf-Astoria**
Meyer Davis Or

## CHICAGO

**Alabam**
Don Beck
Dale Dyer
Lew King
Scandia 2
Dorothy Dale
Bernie Adler
Eddie South Bd

**Alamo**
H & L Swan
Le Fevres
Lowell Gordon
Lester & Clarke

**Ansonia**
Lew Jenkins
Helen Gordon
Evelyn Dean
Bobby Pincus
Grace Johnston
Bill Kranz Bd

**Chez-Pierre**
Pierret Nuyten Rv
Earl Hoffman's Or

**College Inn**
T & B Healy
Ohman 2
Bee Palmer
Al Siegel
4 Alabamians
Sherman-Bargy Bd

**Colosimos**
Bobby Danders
Maude Hanlon
Joffre Sis
Mearae Sis
Teddy Martin
Norma Lentz
Art Williams

**Davis Hotel**
Bonnie Adair
Frank Libuse
Lischeron & H
Al Handler Bd

**Frolics**
Roy Mack Rev
Babe Kane
J & M Jennings
Nellie Nelson
Hal Hixon
Gypsy Lenore
Eddie Clifford
Ralph Williams Bd

**Golden Pumpkin**
Banks Sisters
Russell & Durkin
Gene Gill
Jean Gage
Henrie Gendron Bd

**Katinka**
Roy Mack Rev
Dorothy Compte
Joe Tenner
Myrtle Lansing
Zita & Howard
Aarseth-Cope Bd

**Lido**
Inez Gamble
Kaaihue & Kaena
Charlie Schultz
Barry Clay Bd

**Lindo Inn**
Rose Taylor
Roy Mack Rev
Josephine Bruce
Rose Page
Babe Fisher
Fred Burke Band

**Mirador**
Sylvia DeVere
Betty Darling
Hyland Sis
Thelma Randall
Mlle Modjeska
Flo Myers
Earl Roth Bd

**Parody Club**
Roy Mack Rev
Margie Ryan
Frances Allyse
Phil Murphy
Harry Harris
Virginia Sheftall
Flossie Sturgiss
Jules Novit Bd

**Rendezvous**
Joe Lewis
Natalie & Darnell
Freddy Bernard
Al Schenck
McCarthy Sis
Madelon McKenzie
Myrtle Deveaux
Al Wagner
Eddie Murray
Kenneth Nash
Chas Straight Bd

**Rainbo Gardens**
G & M Moore
Ray Oswald
McLaughlin & D
Isham Jones Bd

**Samovar**
Olive O'Neil
Carroll & Gorman
Joffre Sis
Leon & Bebe
Fred Waite Bd

**Terrace Garden**
Will Higgie
Marie Rossini
Diana Bonner
W Wadsworth Bd

**Vanity Fair**
Vierra Hawaiians
Mirth Mack
Gladys Kremer
Karola
Dick Hughes
Leo Wolf Bd

## WASHINGTON

**Better 'Ole**
McWilliams' Orch

**Carlton**
Harry Albert
Meyer Davis Orch

**Chantecler**
Paul Fidelman
Meyer Davis Orch

**Club Lido**
E Dougherty Or

**Club Madrillon**
Orville Rennie
J O'Donnell Orch

**Club Marlboro**
Phoebe Orch

**Club Mirador**
M Harmon Orch

**Club St. Marks**
Schulty-Rosey Or

**Le Paradis**
Ethel Alderson

Hope & Burns
Molly O'Dougherty
Nathan Brusiloff
Paul Fidelman
Hal Thornton
Walter Kolk
Meyer Davis Orch

**Lotus**
Archie Slater Bd

**Mayflower**
Sidney Seidenmann
Sidney's Orch

**Swanee**
Roland Young
Al Kamons
Meyer Davis Orch

**Villa Roma**
Villa Roma Orch

**Wardman Park**
Sidney Harris
Meyer Davis Orch

## FLORIDA

**MIAMI**

**Club Balboa**
Chester Alexander
Billy Peel
Rhoda Freed
Teddy Gordon
Frank Madden Or

**Embassy Club**
Norma Gallo
Dorothy Deeder
Marian Marchante
George Marshall
Grace Hill
Tex Reynolds
Gene Fosdick's Bd

**Monte Carlo**
Warren Murray
Pat Dougherty
Jack Taylor
Billie Deshon

**Silver Slipper**
Evans B Fontaine
Minnie Allen
Benny Fields
Anita & Fermine
Frank Novak Orch

**The Frolics**
E Young's Scandals

**PALM BEACH**

**Ch'z Bouche Jungle**
Dooley 2
Doris Robins
Jennsen's Orch

**Muleteer Grill**
Polly Day
Marco d'Abreau
Ben Bernie Orch

**Valencia Gardens**
Chas Sharp Orch

**Venetian Gardens**
Morton Downey
Ralph Wonders
Grace Kay White
Murray Smith Orch

**Vineta**
Al Payne Orch

# CARNIVAL MAN INFORMER FOR BOOZE COPS; COURT ON METHOD

## Lee Benjamin Spotted Liquor Sites in Summer, Returning with Feds in Winter—Got $9 Daily and Expenses—Comm. Disapproves D. A.'s Tactics

Milwaukee, Feb. 7.

How a carnival concessionaire used his knowledge of the habits of show workers for "side cash" by turning stool pidgeon for over-zealous Wisconsin county prosecutors, was disclosed here last week in a hearing before U. S. Court Commissioner Harry L. Kellogg.

Lee Benjamin, who gave his occupation as carnival concessionaire and "special investigator," was called by the Government as a witness in the preliminary hearings of 27 Kenosha county roadhouses, cabaret and saloon keepers nabbed in a clean-up staged by the Kenosha authorities aided by the feds.

Benjamin testified that for eight years he has been a carnival man and for the past two years has worked the carnivals in the summer and then offered his services to the various county attorneys through Wisconsin and northern Michigan to spot booze joints, the places he had pegged while working the town with carnivals or fairs. His winter work consisted, he said, of hiring out to the counties, getting the dope on the booze peddlers and turning the info over to the feds.

Explaining how he got the dope on Kenosha county violators, Benjamin told the court he had gone into bars and asked proprietors if they wanted to buy "alchy." When told that none was needed he would ask for a drink "to compare the barkeeps supply with his." The drink served, he would sop it up with a syringe, or if the barkeep was watching too close, hold it in his mouth, go out and empty the booze into a small bottle which he later turned over to the authorities.

Benjamin's tactics were rapped by the commissioner, who said:

"While the evidence here is sufficient to prove probable cause and bind these defendants over to trial, I disapprove vigorously with the tactics employed by the Kenosha district attorney's agents."

Benjamin testified that he received $9 per day in addition to living expenses and cash to make his liquor buys.

## Parks' Free Acts and "Gentlemen's" Agreement

Free acts will be in a minority next season in the amusement parks of northern New Jersey if last week's meeting of the park men can be taken as a harbinger.

The northern New Jersey park managers, who previously were pitted against each other in heated competition for outdoor patronage, met in Hackensack, N. J., and discussed the free act. At the wind up a "gentlemen's agreement" was reached wherein competitive park managers will not enlarge their free show program next season.

Last season Arcola Park, pitted as opposition to Palisades Park, increased its free act program to eight acts, with no results save the heavy expense in competition against the show at Palisades. Several other small parks plunged similarly on the free acts and all chopped later to two and three-act programs, upon finding the longer shows were not bringing them in.

## Farmer Sues World Service for $10,000

Spencer, Ia., Feb. 7.

E. W. Zieman, farmer, has brought suit for $10,000 damages against the World Amusement Service Association, South Dakota corporation, for the death of his nine-year-old daughter, who was instantly killed the last day of the Clay County Fair last fall when a racing car plunged through the fence and struck her. The auto races were staged under an agreement with the fair association by which the two organizations shared in the gate receipts. The fair is not made a defendant to the action, but has been holding $2,795 of the amusement company's share of the receipts in anticipation of the suit.

# WILD ANIMAL FARM FOR HAGENBECK HERE

## Germany's High Tax Forces Circus Man to Change Market Plans

Hudson, N. H., Feb. 7.

Herr Hendrick Hagenbeck, circus magnate, of Hamburg, Germany, on a visit to his wild animal farm here, indicated a sweeping change by his company.

Rising overhead and tax on headquarters in Germany, from which many circus animals are sent to the United States, may result in the Hudson plant being greatly enlarged for reception of animals which will not pass through the headquarters in Germany.

## H-W Circus Gets Break In Kan. Free Fair Tie-up

Topeka, Kans., Feb. 7.

One of the immediate results of the Hagenback-Wallace tieup with the Kansas free fair next fall was the elimination of all city license fees. City hall officials co-operating with the fair association, issued permission for a daily parade by the circus on downtown streets with no charge attached. The city water department also issued orders for free water connections.

## "Blind" Ticket Prices

Minneapolis, Feb. 7.

A. G. ("Buzz") Bainbridge, veteran local stock impresario and former circus man, has evolved a novel ticket selling stunt for the three-ring indoor circus which he is running for the Shriners at the local auditorium the week of Feb. 13.

The several thousand members of the order and many of their friends are equipped with ticket books. The purchaser draws one or as many tickets as he desires from a book and pays for each ticket the amount specified on its back. The amounts run from 1c to 50c.

A chance to see a three-ring circus for 1c appeals to people who ordinarily would not be interested in buying circus tickets. The tickets are going fast and the show promises to be the most successful ever staged here by the Shriners.

## CIRCUS QUESTIONNAIRES

Washington, Feb. 7.

Questionnaires have been sent by the Circus Fans' Association to 55 tented outfits as to their lot requirements. Purpose is for the membership to make survey and report back so that an incoming outfit will have all such data in advance.

Library of Congress has appointed an expert in the bibliography section to compile complete data on all writings in the library on the circus. Copies of this are to be circulated to newspapers, etc.

## PARIMUTUEL BILL IN ALBANY

Albany, N. Y., Feb. 7.

Parimutuel betting on all racetracks in the state would be permitted under a bill introduced in the legislature, by William Breitenbach, Democrat, of Brooklyn. It opens the way for the parimutuel machine by making it a misdemeanor for any person to make or record a bet or wager unless such a bet is made by the purchase of parimutuel shares or tickets issued by the corporation conducting the race meeting.

It provides meetings be limited to 30 days and requires racing associations to pay in advance a license fee of $6,000 for each racing day. The state would receive 10 per cent. of parimutuel sales.

# LOMSKI WINS EVERY ROUND OVER McTIGUE

## Battle of Four Bloody Eyes Keeps Fans on Edge—Kaplan Loses to Rosenbloom

By JACK PULASKI

Leo Lomski, of Seattle, whom they refer to as a prototype of the famed Stanley Ketchel, won another fight on his way to the light-heavyweight crown. He was about a 3 to 1 favorite over Mike McTigue at the Garden last Friday night and the odds were about right. He gave the veteran what is known as a shellacking.

It was a battle of four bloody eyes. Rarely has such a bout been staged in that respect. First, Lomski's left peeper went. He had entered the ring with a plaster on that spot. Suddenly Mike's port lamp spilled blood. Then his other eye became damaged, but this was evened up when Mike opened a cut on Leo's cheek under the right lamp.

Louis Magnolia, referee, went to both corners and peered into the damaged optics of both men. Louie is a fellow who stops fights when serious injury is threatened. Satisfied, he let the boys continue.

Leo the lion-hearted, tried his best to topple the old master. The bell saved Mike more than once it seemed. And it looked like Lomski copped all of the 10 rounds. Fans figured on Mike going out like he did against Mickey Walker in Chicago about a month ago. But the Irishman was under orders and he was sent in to stay. That was evident in the first round.

Lomski refused to let it go at that. He was continually trying to get out of Mike's embrace. Leo got tired late in the fight from his efforts in that direction and his tireless arm swinging. McTigue proved the better boxer but it was no use trying to tame a wild cat.

McTigue, one of the best bicycle riders that the ring ever knew when he wants to be, did not stay on the defense all the time. He bent his right on the Coast boy's map plenty. It was a problem whether Leo could take Mike's socks. He did and late in the milling when Mike landed on the button, Lomski crossed with his right like lightning. Mike didn't try it any more. They were saying after the fight that Mike was about through as far as the Garden is concerned. Maybe that's true, but doubtful because they like the old boy.

### Maxie's Easy Win

The semi-final was another wow of a scrap. K. O. Phil Kaplan and Maxie Rosenbloom, old Harlem antagonists, again met with Maxie the winner—easily too. That was something of a surprise, because Kaplan has been showing plenty of stuff of late. Maxie outpointed him almost all the way.

Rosenbloom has not turned in so good an exhibition for some time. He let go with the right plenty and if some of those swings were not slaps it might have been a tougher night for Kaplan. Both men have ambitions for the middleweight title, and both are yet something of contenders.

## PONIES' $2,853,969

### Belmont Tops Tracks for Year With $784,859—Saratoga, $467,812

Albany, Feb. 7.

Galloping ponies drew $2,853,969.25 for the five racing associations in New York state last year, according to the racing commission. The commission estimates that there were approximately 1,000,000 paid admissions.

Belmont Park was far ahead on attendance, its receipts amounting to $784,859. Aqueduct was next with $606,326. Jamaica took in $533,105.50; Saratoga, $467,812.70, and Empire City, $461,866.

The state receives no revenue from racing.

# SINGER'S $334,892

(Continued from page 1)

financial announcement was a "gross breach of confidence."

In his letter to the "Star," Copplcus in giving the amount of the net earnings as $334,892, stated the amount resulted after deducting expenses for management, traveling, advertising, photographs, assisting artists, pianists, taxicabs and all the other items of expense for which a concert singer must make allowance.

To this net amount must be added, he says, Marion's income from her Metropolitan engagements and her royalties from the discs.

In his letter he also says: "On her recent tour the music critics of many cities suggested in their reports of the respective concerts that Miss Talley should retire for a year or two in order to study. I made the same suggestion to her."

In her wire to the "Star," Miss Talley added: "I cannot explain his actions in any way excepting that he must be angry because I threw him over for personal reasons and refused his many requests and pleas for renewals of his management contract. Seventy-three concerts in 1927 and more offered than I can handle this year after I return from Europe show what the public thinks."

Her mention of the European trip was the first confirmation that she was going abroad.

Miss Talley's rapid rise to stardom after her New York debut a few years ago was the talk of the musical world, and her premiere appearance in New York was given wide publicity.

Sam Kaplan, president of Local 306, M. P. O., was tendered a testimonial dinner Jan. 28. About 1,000 persons were present. Roxy acted as master of ceremonies.

# OBITUARY

### TED McNAMARA

Ted McNamara, 36, of the featured comedy film team, McNamara and Sammy Cohen (Fox), died Feb. 3 at the Ventura Hospital, Ventura, Cal., of pneumonia. He went to Wheeler's, Hot Springs, to treat a cold and was later moved to the hospital.

Four days before his death he completed work in "Why Sailors Go Wrong" for Fox. McNamara came to prominence through his work in "What Price Glory" (film), which won him a contract with Fox. He was playing in vaudeville when seen by Winnie Sheehan, who placed him in the "Glory" cast. From that time on he remained in pictures.

McNamara was an Australian, coming to the United States 20 years ago as a member of the Pollard Juvenile Opera Co. He was in "Battling Butler" for George Choos, and is survived by a wife and four-year-old daughter, living in New York.

**THOMAS J. NEARY**
My Beloved Husband
Passed Away
January 27, 1928
May His Soul Rest in Peace
**JESSIE NEARY**
(KENNISON SISTERS)

### THOMAS W. MUSGROVE

Thomas W. Murgrove, 40, noted international organist, died Jan. 13 in Montreal after a three weeks' illness.

Musgrove received his musical education at Trinity College and when a child was regarded as a phenomenon at the pianoforte. Prior to coming to the United States he had achieved a reputation in England, and at one time had been accompanist for Mme. Melba and other famous singers.

He had been connected with the Rivoli, New York, as organist prior to going to Montreal some years ago, where he first played at the Palace and later at the Midway theatre.

Funeral conducted in Montreal under the auspices of the Montreal Musicians' Protective Association.

His wife and a sister survive.

### EVA C. LANCASTER

Eva Collins Lancaster, 43, died in Cooper Hospital, Camden, N. J., Jan. 31, following an operation.

Mrs. Lancaster was the wife of Tom Lancaster, manager, Queen theatre, Wilmington, Del., and was a niece of the late George Bunnell, owner, Hyperion theatre, New Haven, for many years.

Mrs. Lancaster was professionally known as a banjoist, having appeared in lyceum and vaudeville and then later turned her attention being the Rullman Ticket Agency. When Mr. Rullman died, Carl organized the Rullman Co., handling the librettos which were sold at the Met Grand Opera house.

### LUCIE KIESELHAUSEN

Lucie Kieselhausen, charming dancer, was still in her prime when the terribl accident in Germany which caused her death overtook her. She was not a great technician but a delightful personality and registered her effects through the individuality of her work.

The dancer was cleaning gloves in the bathroom with a bottle of to organ playing. At the time of her death Mrs. Lancaster was organist at the Queen theatre, Wilmington.

### JOHN W. CARL

John W. Carl, at one time an advance agent for the old Barnum & Bailey circus and later a ticket seller, died Feb. 2 in Polyclinic Hospital, New York.

Carl had been attached to a number of theatre ticket agencies, one gasoline when a burning gas flame ignited the fumes and caused a terrific explosion. Before help could reach her she was so severely burned as to be beyond medical aid.

### MYRA REED

Mrs. Myra Reed, 50, at one time in vaudeville, was found dead, her body slumped in a chair in front of a stove in her home at Portland, Me., Jan. 30. Death was caused by heart disease.

Mrs. Reed was born in New Harbor, Me., but went to Portland 40 years ago, where she had made her home following her retirement from the stage.

**Marcus Loew**

**Herbert Blood,** 56, many years director of Burk & Blood's Orchestra, died recently in Rome, N. Y.

### FOREST GEORGE WINANT

Forest George Winant, 36, legit actor, died suddenly at Hotel Alameda, Alameda, Calif., Jan. 30, while visiting his mother, Mrs. Charles T. Holman. Winant had but recently left the Alameda Sanatorium. He was a New Yorker by birth, and favorably known in legit circles. Burial was held in San Francisco.

IN REMEMBRANCE OF
**EDGAR LOTHROP**
Who died February 4, 1924
**AL SOMERBY**

**William F. Roberts,** 62, formerly of Lynn, Mass., in his youth an actor, died at his home in St. Cloud, Fla. He was owner of hotels in Florida, Maryland and Canada and had conducted the Chateau Frontenac at Sherbrooke, Quebec. He leaves a son, brother and two sisters.

**Charles Pemberton,** 73, veteran advance man, died Jan. 31 in the county poor farm at Spokane, Wash. Pemberton for many years was ahead of minstrel and "Uncle Tom's Cabin" shows.

**Benjamin Franklin Lewis,** 85, for 50 years president of the Lewis Publishing Co. of Chicago, died Feb. 1 at Pasadena, Cal.

## Deaths Abroad

Paris, Jan. 30.

**Gustave Simon,** 79, French author and dramatic critic, died in Paris. Deceased was a son of Jules Simon, founder of "L'Echo de Paris."

**Clifford F. Snyder,** 63, artist (former dentist), died at the American Hospital, Paris.

**Cora Parsons Kessler,** widow of the late George A. Kessler, of New York, died at Nice, France.

**Maria Guerrero,** Spanish actress, died in Madrid.

VARIETY'S CHICAGO OFFICE
HAL HALPERIN in Charge
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# CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Five companies and three singles at the Palace this week. No matter how you arrange a bill like that it can't get hot. And not a name in the lineup that can draw in Chicago.

First was Galetti, Kokin and an unbilled dancer who had an act featuring two monkeys. Monkeys get a few laughs, one doing a wooden soldier dance and being announced as the only dancing monkey. Okay as an opener.

Buster Shaver and his Tiny Town Follies followed in full. Shaver has five midgets in a song and dance revue that can score on novelty. You can't figure this for the deuce spot, though. It was followed by another in-full act "Yesterthoughts" featuring Reggy B. Merville with four men and two girls in support. After cleverly burlesquing modern pop radio concerts, the company changes to old-time costumes for more refined vocalisms. As a surprise finish, all double in brass on a few numbers, working as good instrumentally as they did vocally. Recommended for picture houses.

Ethel Davis, singing special songs, fourth as the first act in one and made a moderate impression. Nare Lockford Company closed the first half in great style with a dance revue that's a setup in picture houses. Lockford carries four girls, all with wow figures and none reluctant about showing 'em. Combined with Lockford's dancing these figures are legitimate reasons for giving the act feature spotting in any house.

Joe Browning, satirizing reformers in song and talk, had the comedy end practically to himself and took a few deserved encores. The house went nutty over his gag about the woman who had a theatre program attached to the back of her skirt reading: "This curtain goes up at 8:15 on the biggest show in town." Also they gobbled one about children looking more like their fathers since we have frigidaires. Browning's stuff is pretty racy but gets results.

Lily Morris, English comedienne, has not localized her material and most of it is alien to America. She does three comedy character numbers, thoroughly English, received with less enthusiasm than desired. With her numbers adapted somewhat to American credence Miss Morris would hit solidly. At it is, it's a halfway affair, with the act carrying along on her brilliant personality. She was featured at the Palace, next to closing.

Marie White and the Blue Slickers, novelty musical and dancing act, closed. Business about three quarters. *Loop.*

Business just fair at the Majestic's Sunday matinee. A group of standard small-timers kept the house in its customary position among loop attractions. Britt Wood, the Sutcliffe family, and the Jimmy Allard company, were the more meritorious offerings, with "The Gorilla" (F. N.) furnishing laughs and thrills from a cinema standpoint.

The Sutcliffe Family opened in kilts, dancing, tumbling and acro work neatly done. Conlin and Hamilton have a bad opening. A hard boiled dissertation on women, by a male speaker of no great strength, serves to introduce a piquant young lady who doffs her kicks and goes through some rhythmic dances, ending up with some toe work minus shoes. Occasional comments from the h. b. male are out of place during her dance. Both make attempts at singing that should be dispensed with. A duo dance or so that is fair. Archer and Belford, heavy straight mama and a comic tramp, have a bit of comedy involving the moving of a piano that neighbors will laugh at. Knox Comedy Four is a fair quartette for the same class of time.

Jimmy Allard Company do their stuff in a California type roadhouse, special scenery providing a nifty flash. Some comedy that is handled well enough centers about the two couples who are occupying private dining rooms at the inn. One felow has the other fellow's wife and vice versa. The waiter, a lad with a distinct southern accent, is the actor of the outfit. His sweetie, a cigarette girl, has a very fair voice. Britt Wood, gag man, mouth organ manipulator, and blessed with personality, manages for some real laughs and deserves 'em. Shuron DeVries revue is simply a flash and specialty skit for the small time, although a featured girl dancer does one number involving some contortionistic wrinkles, in a black and silver costume, that is A1. *Loop.*

An all-girl show was at the Belmont last week. It comprised 24 girls, two sister teams, one girls' orchestra, the ballet and a young woman who, acting as master of ceremonies, was a sensation.

Vera Post, attired in masculine full dress, silk topper and all, assumed the role of magician, as she gestured with her walking stick, causing the curtain to swing back and reveal a huge prop hat, with flights of stairs on either side. As the orchestra tuned in a galaxy of girls poured out of the hat, and down the steps to the stage. All pretty girls, too, in black and white costumes.

Of the specialties the first was Brooks and Rush (sister team), dancing, and that well. Shorr Sisters, a petite duo of voice, followed with some vocal material that was exemplary. Next were the Gibson Navigators, girl orchestra with a knowledge of music, attractive personnel and a sense of humor. The women were grouped on the steps leading from the brim of the hat, while the ballet went through some intricate steps.

Four girls in police uniforms appear and find four others, obviously hoboes, asleep. The ballet cops escort the ballet "tramps" off stage, only to reappear with the "tramps" wearing prison stripes and attached to their guards by nickel-plated legirons, which clink musically as the eight do a cleverly devised dancing bit.

Then the girl orchestra appears in sailor uniforms of silk, working in front of a drop depicting the deck of a yacht. The girls pep things up. Vera Post, m. of c., was the hit of the show. Off to rather a cold start, she walked away with the show. Her tap dancing, eccentric dancing, songs, character bits and general versatility carried her far. All her work was done in male attire.

Everything at the Belmont this week is A1 material for presentations. The entire show could move into picture houses and register effectively.

Business, d spite good show, was poor. Lack of attention to detail is obvious in the front of the house. No credits were given acts, no billings, no stage announcements. *Loop.*

Acts individually all right at the Tower the last half last week, but as assembled weren't impressive. Burt and Lehman, dispensing the only humor, were in next-to-closing with insufficient results. The gags are topical, some asking for applause rather than laughs. The straight foils pretty good and sings the customary ballad with clear pipes.

"Radiana," mystical novelty, held the feature position. Through electrical control the man in the act claims to make the hands on a dummy write, play piano and shave a gent. The dummy is a bust figure, resting on a glass case containing numerous colored lights and a load of machinery. The stuff was rated interesting, although received rather dubiously.

Ben Barton and his band (New Acts), closing, were actual headliners. Barton has 10 men, a girl fiddler and a girl dancer. He's a capable talker and directs his men well in a routine of pop orchestrations. The act is reliable for vaudeville and great for picture houses. Three Good Knights, novelty musical trio, had no luck with a few attempts at comedy, but got along on their unusualness. Joe St. Onge Trio, two men and girl on rings, opened. The tricks include a unique toe-to-toe catch after a double back somersault. "Wild Geese" (Tiffany) feature. Business climaxed at 8 p. m. Thursday with a two-thirds house. *Loop.*

Ben Tidwell, now with Premier booking office, represents George Bentley's St. Louis office.

Benson has placed Ferdinand Steindel's orchestra with the Bal Tabarin, Hotel Sherman, and Jack Chapman's Victor Recorders with the Hotel Stevens.

Billy Stoneham replaces Harry Hume as Chicago professional manager for Shapiro-Bernstein.

Ramola Remus, daughter of George Remus, who was acquitted of charges of murdering his wife and consigned to a psychopathic institution is playing several weeks of vaudeville in northern Ohio, booked by the United Bureau of Attractions, Chicago. Previously she was in a Chicago cafe.

Boris Petroff's "Leap Year Fancies," first Publix unit produced in the mid-west, started a 16-week tour at the Norshore this week.

Al Lyons, former manager, People's theatre, replaced Louis De Wolfe as manager of the Terminal, with De Wolfe now in charge of Covent Gardens.

Tex Austin here promoting the 1928 rodeo in Soldier's Field, conferring with Mayor Thompson and George Getz of the park board.

Balaban and Katz will open the ninth of their string of Chicago theatres early in October, upon the completion of construction work on the $3,000,000 Paradise. The Paradise construction job was started in 1926 for the National theatres, Lubliner and Trinz have just purchased it, and will complete the job. Balaban and Katz are to operate 4,500 seats.

Cornelia Otis Skinner, appearing in a series of dramatic sketches at the Harris theatre, has been signed for an Australian tour by R. C. Gravestock, Australian impresario, early in May.

C. L. Carrell (Carrell agency) has a new department to handle club and fair bookings with Ray Feldman, formerly W. V. M. A., in charge of the new books.

Sells-Floto circus opens at the Coliseum April 14 for a 16-day stay.

Roy Bargy, pianist, left the College Inn orchestra to join Paul Whiteman.

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:


| | | | |
|---|---|---|---|
| ATLANTA | 60 | MONTREAL | 60 |
| ATLANTIC CITY | 60 | NEWARK | 60 |
| BRONX | 62 | NEW ORLEANS | 59 |
| BUFFALO | 60 | PITTSBURGH | 60 |
| CHICAGO | 58 | ROCHESTER | 60 |
| DALLAS | 62 | ST. LOUIS | 58 |
| DENVER | 61 | SAN ANTONIO | 60 |
| DETROIT | 59 | SAN FRANCISCO | 61 |
| KANSAS CITY | 58 | SEATTLE | 61 |
| LOS ANGELES | 61 | SYRACUSE | 59 |
| MILWAUKEE | 59 | TORONTO | 60 |
| MINNEAPOLIS | 58 | WASHINGTON | 60 |


## ST. LOUIS

An effort to settle the strike which has delayed the construction of the Fox theatre, at Grand and Washington boulevards, was made when A. M. Frumberg, attorney for William Fox; Henry Kiel and Bert Boas of the Boas-Kiel Con. Co., which has a greater part of the subcontracts, met with the building trades council at the Carpenters' hall.

Members of the International Bridge and Structural Steel Workers' union, representatives for Fox and sub-contractors had previously made a futile attempt to reach an agreement. Construction was delayed about three weeks ago when the strike was called. The meeting broke up at midnight. Maurice J. Cassidy, secretary of the building trades council, said the council took no action on the Fox plea, but would stand on its action when it backed the striking iron workers.

Following changes reported Joe Owen opening theatre in Clarksville, Mo., Owen theatre in that city transferred to D. Middleton; Ilmo, Mo., Opera House, transferred from John Dohogne to J. P. Lightner; Majestic, St. Louis, from Popular Amusement Co. (Charles Goldman), to A. T. Pappas; Swan theatre, Wickliffe, Ky., from C. B. Wickliffe to Gill Pace.

"The Beggar's Opera," as London revived it and as it was sung here in November, will be presented at the Odeon Feb. 10-11.

Effingham, Ill., a thriving little city on the St. Louis-to-Chicago highway, let the reformers know how they stood on the Sunday shows. Vote was 1,218 for and 600 against pictures on Sunday.

## MINNEAPOLIS

**Metropolitan**—"King of Kings" (photoplay). Second week.
**Shubert**—"Take My Advice" (Bainbridge stock).
**Hennepin-Orpheum**—Vaudeville (Hollywood "Red Heads") and "The Desired Woman."
**Pantages**—Vaudeville (Crisp Sisters) and "Two Girls Wanted."
**Palace**—"Lightnin'" (McCall-Bridge tab).
**Seventh Street**—Vaudeville (Original Musical Queens) and "Red Riders of Canada."
**Gayety**—"Sugar Babies" (Mutual).
**State**—"Gentlemen Prefer Blondes."
**Garrick**—"The Student Prince." Second week.
**Strand**—"The Patent Leather Kid." Second week.
**Lyric**—"The Open Range."
**Grand**—"Love." Second loop run.

Much ado was made here in connection with the 200th anniversary of "The Beggar's Opera," celebrated here last Sunday night by a gala performance at the Lyceum. The English touring company presenting the piece remained over for the extra performance.

George Tyler's all-star "Diplomacy" is announced for Metropolitan in March. Tyler's "Trelawney" cleaned up here.

"Rosebuds' Orchestra," comprising local girls, started a W. V. A. route at the Seventh Street theatre here last week.

## KANSAS CITY

Charlie Winston, for the last few months publicity director of the three Loew houses—Midland, Newman and Royal—has left for New York for assignment in the home office.


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## MILWAUKEE

By HERB M. ISRAEL

**Davidson**—"Blossom Time."
**Empress**—German stock.
**Gayety**—Burlesque (Mutual).
**Alhambra**—"Wine."
**Garden**—"The Dove" (2d week).
**Majestic** — "Racing Romeo"-vaude.
**Merrill**—"Student Prince" (2d week).
**Miller**—"Red Raiders."
**Palace**—"The Harvester"-vaude.
**Strand**—"Serenade."
**Wisconsin** — "Rose of Golden West."

Frank Miller, former press agent, Davidson, is handling the program and signboard contract for the Milwaukee baseball team.

Fritz Fischer, director of the German stock Co., announced last week that he will keep the company intact and not disband, as previously announced. The German plays will be staged at the Empress (burlesque), now being reconditioned for the stock company. The German shows have been playing the Davidson for the past week.

The Shorewood (neighborhood) has gone into the stage band policy for two nights weekly. A local band, recently recruited, is furnishing the show and rotates to other neighborhoods other nights.

Police ordered the cashiers at the Majestic to stop selling tickets last Sunday night when the line outside the theatre threatened to overflow into the street. A local made kid movie caused the jam.

Emil R. Franke, manager Universal's State, has been transferred to the Venetian.

Oriental, one of the newest neighborhoods built for Saxe by M. L. Anneberg, formerly Hearst's circulation manager, and taken over in the Fox deal two weeks ago, is going to drop movies, according to semi-official reports emanating from headquarters.

The house is a 2,500 seater and Anneberg is collecting $75,000 per year rental on a 25-year lease. The house has not been making money since it opened. Stage shows, vaudeville and all manner of entertainment has been tried in addition to the movie bills. The house opened July 3, 1927, and cost around $1,000,000 to build and equip. It is in the "gold coast" neighborhood.

Doped dished out here has it that the house will play drama and concerts. It is said that Fox and Midwesco officials have already begun negotiations to book in attractions other than pictures, and "The Beggars' Opera," originally slated for the Pabst, closed as unsafe, is scheduled for the Oriental March 5.

With the Davidson the only legit house and an old structure dating back to the '80's, the Oriental is seen as opposition with its big stage and the fact it is handy to the money people who live close by. Although about five miles from the downtown sector, the Oriental is on three street car lines, bringing it into easy access.

## NEW ORLEANS

By O. M. SAMUEL

**Tulane**—"Abie's Irish Rose."
**St. Charles**—"The Noose" (Saenger Players).
**Crescent**—Musco Italian Players.
**Loew's State**—"Latest From Paris"-vaude.
**Saenger**—"The Circus."
**Orpheum**—"East Side, West Side" and vaude.
**Palace** — "Yours to Command"-Danny Duncan musical.

"The Barker" is at the Tulane next week with Richard Bennett. Bennett in a curtain speech panned the southern public at Atlanta because of its neglect of legit attractions. Just a little flurry, but Richard is himself again.

While "The Noose" was turning them away at Loew's State last week, the St. Charles, where the stage version is being offered currently, distributed handbills to the people standing in line, reading: "You will see 'The Noose' in pictures this week. Compare it with the stage version at the St. Charles next week."

When the Silver Slipper night club burned to the ground last week Jules Bauduc and orchestra lost $3,600 worth of musical instruments. "Smiling" Henry Berman, formerly at the Slipper, is now master of ceremonies at the Victory Inn. George McQueen is the new floor master at the Little Club.

"Abie's Irish Rose" got over $12,000 at the Tulane last week at $1.50 top.

Flappers around are now referring to their sweethearts as "their thrill."

The Lyric, long the South's largest theatre catering to negroes, passes into the hands of the wreckers shortly. Colored people around New Orleans prefer to have their entertainment dispensed by white folks.

## DETROIT

By JOE BIGELOW

**Cass** (Shubert) — "Good News" (7th week). One more week to go on two-week extension; continues strong.

**Lafayette** (Shubert)—"The Squall" (2d week). Current week will be last; clicked on hot angle first few days, but now down to more moderate pace.

**New Detroit** (Whitney) — "Lulu Belle" (2d week). Overcame handicap location to get by on limited engagement (two weeks), and now fighting "Good News" for leadership.

**Shubert Detroit** (Shubert) — "Countess Maritza" (1st week).

**Bonstelle Playhouse** — "Devil in the Cheese" (Stock).

**Majestic** — "Treat 'Em Rough" (Woodward Players).

**Adams** (Kunsky)—"Love" (M-G) (3d week).

**Capitol** (Kunsky) — "Gentlemen Prefer Blondes" Par)-stage band presentation.

**Fox Washington** (Fox) — "Sunrise" (Fox)-Movietone (1st week).

**Madison** (Kunsky) — "The Jazz Singer" (Warner)-Vita (7th week).

**Michigan** (Kunsky-Publix)—"The Latest From Paris" (M-G)-"Blue Plate," Publix unit.

**United Artists** (U. A.) — "Sadie Thompson" (U. A.). New house premiered Friday.

**Oriental** (Miles)—"Badge of Honor"-Pantages vaude.

**State** (Kunsky) — "Two Flaming Youths"-Loew vaude.

**Temple** (K-A)—"Two Girls Wanted"-K-A vaude.

**Cadillac**—"Naughty Nifties" (Mutual).

Chicago Civic Opera Co. appears at the Masonic Temple auditorium three days, beginning Feb. 16.

Detroit theatres are being checked to discover the whereabouts of Catherine Munro, 15-year-old high school student, who disappeared a week ago.

The noted Selden cabaret and eating place at 33 Selden avenue, went under the w. k. padlock at an official ceremony last week. The place was closed down after a raid in November. Proprietors are awaiting trial on prohibition violation charges.

The Robert Mantell-Genevieve Hamper Shakespeare rep follows "Lulu Belle" in the New Detroit Feb. 13 with "Merchant of Venice."

The population of Detroit, as estimated on July 1, 1927, is 1,745,788, according to figures released in the directory of R. L. Polk & Co., regarded as the foremost authority. This number exceeds the last U. S. counting by almost 200,000, but the government estimate did not include several suburbs encompassed by Polk's.

When enumerating population affected by Detroit theatres, the 50,000-odd inhabitants of Windsor, Can., across the river, should be included. The number of Windsorites attending Detroit theatres daily is large.

A close estimate places the colored population of Detroit proper at 50,000.

Film exchange managers now in Detroit are Jack Goldhar, U. A.; Frank Downey, M-G-M; Lester Sturm, Fox; Otto Boley, P-F-L; Fred North, First National; Ray Moon, Universal; Jim Allen, Warner Bros.; Oscar Hansen, Pathe; Art Elliott, FBO; Harlan Starr, Educational; Carl Shallette, Tiffany, and Al Bowman, Columbia.

With opening set for Sept. 1, 1928, work on the new Fox theatre is progressing. The house, seating 5,547, surpassed in size only by the Roxy. A 10-story office building is included in the project.

Among legits booked here is "Peggy Ann," now at the Selwyn, Chicago, due Feb. 19 at the Shubert, following the two-week stay of "Countess Maritza." The musical is getting a play in Chi and if business continues the local date may be set back.

The Lafayette has a trio of one-week stands dated. "The Jazz Singer" (Jessel), plays week Feb. 12, while "Excess Baggage" and "My Maryland" follow in order.

Police raided a stag party at 3230 Gratiot avenue after arresting Joseph Comella, 1537 E. Jefferson, on a charge of possessing indecent picture film. The cops relieved Comella of the pictures and gained entrance posing in his role. About $20 and a register went to the government when no one would admit proprietorship of the hall. Also three barrels of honest-to-goodness beer and a quantity of liquor.

Karl Hagenbeck, of the famous Hamburg, Germany, zoo, has been engaged to draw plans for the new Detroit city zoo, to be located at Ten Mile road and Woodward.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

**Wieting**—Dark. Next week, "The Vagabond King" (return); last half, "Hit the Deck."
**B. F. Keith's**—Vaudeville-films.
**Temple**—Pop vaudeville-films.
**Crescent**—Ind. vaude-films.
**Empire**—Presentation (Don Alvin)-"Valley of the Giants."
**Strand**—"Becky"-Vitaphone.
**Eckel**—"Chicago."
**Regent**—"The Rejuvenation of Aunt Mary"-"Stolen Pleasures."
**Harvard**—"Back Stage."
**Rivoli** — "Alias the Deacon"-"Once and Forever."
**Palace** — "A Man's Past"-"The Bachelor's Baby."

Supreme Court Justice Leon C. Rhodes denied a motion which would have granted a posthumus decree of absolute divorce to Emma Olga Harrington, actress, murdered mysteriously in New York some weeks ago. Counsel for Mrs. Harrington sought the final decree in Binghamton. Mrs. Harrington had won an interlocutory decree from Guy Harrington, stock leading man, who rewedded shortly after his wife's death.

Representatives for Shubert, Harris and Woods were in Utica last week to size up "Jealousy," new drama by Lincoln Osborn, given a tryout by the Myrkle-Harder Players at the Majestic.

The lights didn't work when Boar's Head Dramatic society of Syracuse University produced "The Changlings" at the Regent theatre last week. The footlights failed as the curtain went up for the first act, and the student cast played the act in semi-darkness.

Tom Linton is producing the "Utica Follies," with 30 Utica girls next week at the State, Utica, in conjunction with the regular combination bill.

The Lyceum, Ithaca's oldest theatre, will increase its seating capacity 1,400 and be converted into a picture house.

Winifred Anglin will be in the Wilcoxian opposition company at the Temple this season. In private life Miss Anglin is the wife of Dewitt Newing Wilcox's former partner, who will operate the Temple. Newing has also signed Jim McHugh, who has been playing in "Broadway" this season. The Temple's new juvenile will be Gilbert Squarey of the Jacques stock, Waterbury.

## NEWARK

By C. R. AUSTIN

**Broad**—"Shanghai Gesture."
**Shubert**—"Gay Paree."
**Proctor's**—Vaude-"Legionaires in Paris."
**Loew's State** — Vaude-"The Divine Woman."
**Newark**—Vaude-"The Wise Wife."
**Branford**—"The Spotlight"-Vaude.
**Mosque** — "Gentlemen Prefer Blondes"-Vaude.
**Rialto**—"The Dove" (2d week).
**Fox Terminal**—"Sunrise."
**Capitol**—"A Reno Divorce"-"The Devil Dancer."
**Goodwin**—"Now We're in the Air."
**Empire**—"Ladies of the Evening" (Stock).
**Lyric**—"Dimpled Darlings."
**Orpheum**—"Creola"-films.

The Empire Players opened Sunday matinee with "Ladies of the Evening." The Co. includes Helen Baxter, James Billings, leads; Cecil Spooner, Barbara Gray, Bernard McOwen, Bart McLane, T. Hudson Fawcett, Jerry Taylor, Dann Malloy, James R. Garey, Mona Ellis. James R. Garey, director; T. Hudson Fawcett, stage manager; Dann Malloy, stage director; A. Johnny Mack, manager.

A 40,000 candle power searchlight with a nine-mile radius has been installed on the roof of Proctor's. It is the only one of its kind in New Jersey.

The plot of land from Branford place to Market street on Washington street is being offered for a theatre without so far any takers. This includes the Empire.

## ROCHESTER, N. Y.

By H. D. SANDERSON

**Lyceum**—"Wings."
**Eastman** — "Gentlemen Prefer Blondes."
**Rochester**—"French Dressing"-Pan vaude.
**Regent**—"On Your Toes."
**Piccadilly**—"The Spotlight."
**Fay's**—"Snowbound"-vaude.
**Temple**—K.-A. vaude.
**Gayety**—Burlesque (Mutual).

Lyceum turned to the movie field again with "Wings" this week.

Canandaigua preachers plan an organized protest, it is understood, against contemplated action of the Common Council in abiding by decision of a referendum, when Sunday movies were favored by a majority of 19 votes in 2,404 cast. Sponsors of the Sunday films say the council ordered the referendum and is bound to abide by the result.

Raymond Kelly, 18, Hornell high school lad, tried to qualify as a "pusher-in-the-face," according to Viola Gregory, usher at a theatre there. She says he pushed her down a flight of stairs Jan. 22 when she remonstrated with him for his actions in the balcony. Next time he came to the theatre, she had him arrested and he will face trial Feb. 11 for assault, third degree.

The Corinthian, recently abandoned when the Mutual moved over to the Gayety, was used for the Yiddish opera, "The Rabbi of Caucasia" last week.

Nikitas D. Dipson (Batavia) and John R. Osborne, officers and directors of some half-dozen theatre corporations, have organized the Vendome Theatre Corporation, with 1,000 shares of no-par stock. They plan to take over a number of upstate houses.

The old Liberty Theatre building in Corning, wrecked by fire December 2, 1924, must come down, Building Inspector J. W. McCarthy has ordered. The ruins constitute a menace to public safety, he told the Schine Theatrical Enterprises.

## ATLANTA

By ERNIE ROGERS

**Erlanger** — "Rose-Marie" (road show).
**Howard**—"The Circus" (film) and Publix unit, "Jazz al a Carte."
**Capitol**—"Finders Keepers" and five acts Pantages.
**Loew's**—"Man, Woman and Sin" and five acts, Loew.
**Keith's Georgia**—"The Night Flyer" and five acts, Keith.
**Metropolitan**—"Women's Wares."
**Rialto**—"Grandma's Boy.'

The operas selected for Metropolitan Opera company here April 23-28 are "L'Africaine," "The Barber of Seville," "Hansel and Gretel,' "Pagliacci," "Die Walkure," "Norma," "Carmen" and "La Boheme."

First string Met singers include Rosa Ponselle, Galli-Curci, Bori, Martinelli, Tibbett, Easton, Grace Moore (the Tennessee phenom), Gigli and Scotti.

The week of Metropolitan opera in Atlanta is the biggest entertainment event of the year and draws patronage from all the southern states.

## MONTREAL

In spite of pictures a long way better than anything showing the first months of last year, the slump in theatrical business here takes a lot of lifting. "Beau Geste," "Ben-Hur" and "The Circus" should command attention but they took only around $50,000 between them.

Unemployment here has been bad this year and is not getting any better until the opening of navigation in April. Although very heavy tourist traffic has crowded the hotels to turning-away point, this does not quite make up for the drop in local patronage.

Six hundred thousand cars will use the highways of the province of Quebec the coming season, according to the provincial motor car conference held this week in Quebec City. In 1927 there were 330,000 United States cars using Quebec highroads; this year the estimate is for 400,000. They are expected to leave around $50,000,000 of Uncle Sam's money in the province.

## PITTSBURGH

By W. J. BAHMER

**Nixon**—"Tommy."
**Alvin** — "The Jazz Singer" (George Jessel).
**Pitt**—"Abie's Irish Rose."
**Davis, Harris, Sheridan Square, Aldin**—Vaude.
**Penn**—"The Dove."
**Grand**—"Patent Leather Kid."
**Gayety**—Burlesque (stock).
**Academy**—"Bright Eyes" (Mutual).
**East End**—"Getting Gertie's Garter" (stock).

Robert B. Mantell in Shakespeare rep at the Nixon last week did the largest week's business ever done by Mantell in Pittsburgh in many years. The business was capacity every show and that included the gallery. The gross was $21,553.

Ziegfeld "Follies" cancelled and Manager Brown of the Nixon replaced it with George C. Tyler's star revival, "Diplomacy."

Thurston did his usual master trick of filling the Pitt theatre three weeks.

Molly O'Day got the biggest break on the screen here, appearing in three pictures within two weeks—at the Grand in "Shepherd of the Hills" and "Patent Leather Kid," and at the Aldine in "Lovelorn," starring her and her sister, Sally O'Neil.

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By HARDIE MEAKIN

**Belasco** (Shubert)—"Broadway" (Jed Harris); next, "The Letter."
**National** (Rapley - Erlanger)—"Diplomacy" (Tyler all-star revival).
**Poli's** (Shubert) — "Student Prince" (Shubert).
**Keith's**—Vaudeville.
**Gayety** (United burlesque) — "French Models of 1928."

**Pictures**

**Columbia** — "Last Command"; next, "The Circus."
**Earle**—"Love Mart" and presentation; next, "The Gorilla."
**Fox**—"Old San Francisco" and presentation.
**Little** — "Merry-Go-Round" and Chaplin's "Easy Street."
**Metropolitan**—"Jazz Singer" (return); next, "Helen of Troy."
**Palace**—"Two Flaming Youths" and presentation; next, "The Dove."
**Rialto**—"The Spotlight" and presentation; next, "Hero for a Night."

Wesley Eddy is back on the job as permanent master of ceremonies at the Palace with a new two-year contract with the Loew organization.

Rialto is doing a condensed version of George M. Cohan's "Mary" as stage presentation.

Fox is introducing a new effect locally by using a loud speaker to announce various acts in its presentation. Innovation received favorable reaction in the dailies.

Joe Bombrest is the first of the local orchestra leaders to announce the next summer contract. He is to go to Chesapeake Beach.

Reports of a new legit house in the uptown section on Connecticut avenue are persistent. Shuberts are said not to be connected with the venture though Poli's, now leased for a net figure of $5,000 annually from the government, is to be torn down shortly in the new plan for official buildings.

City Central Corp., a Boston company with many holdings here, is said to have been approached to finance the new house.

New policy at Meyer Davis' Le Paradis with the imported floor show of three acts and a master of ceremonies is proving a business builder.

"Times" (Hearst afternoon daily) has increased, without advance notice, its dramatic rate from 35 cents a line to 38½ cents a line.

## BUFFALO

By SYDNEY BURTON

**Teck**—"Broadway."
**Erlanger**—"Kid Boots."
**Buffalo**—"Sporting Goods."
**Hipp**—"The Spotlight."
**Great Lakes**—"The Jazz Singer" (second week).
**Loew's**—"The Divine Woman."
**Lafayette**—"The Devil Dancer."
**Gayety**—"Nite Hawks."
**Court Street** (stock)—"The Midnight Rose."

A bill providing for admission to picture theatres during afternoon performances, of children between the ages of 10 and 16, providing the films have been approved by the State Licensing Bureau and marked by them "for family use," will be introduced into the State Senate at Albany by Senator Charles Freiberg of Buffalo.

Payment of $200 damages and $138.50 costs by the defendant was ordered by the Federal District Court here in suit between Shapiro, Bernstein & Co., Inc., vs. Winthrop's Rendez-Vous, a local dance hall. A similar order assessing the same damages was awarded to Leo Feist, Inc., against Oscar Larson of Greenhurst, Chautauqua County, near here.

At the same time four suits were filed by publishing companies in Federal Court this week alleging copyright infringements.

Three legitimate attractions which played the Shubert-Teck this season were among the current film offerings at local moving picture houses here last week. The plays were "The Student Prince," "The Jazz Singer" and "The Noose."

Herbert M. Addison, manager of Fox's Great Lakes, was elected president of the Buffalo Theatre Managers' Association here this week, succeeding Al Beckerich, former manager of Loew's. Other officers elected were William E. Saxton of Loew's, vice-president, and William W. Bradley of the Elmwood, secretary and treasurer. The board of managers is composed of Jules Michaels, Regent, chairman; Robert L. McNabb, Teck; Vincent R. McFaul, Buffalo; William H. Raynor, Lafayette; Robert V. Murphy, Kensington, and Roy E. Van, Gayety.

## ATLANTIC CITY

By VINCE McKNIGHT

**Apollo**—"Paris."
**Stanley**—"Home Made."
**Virginia**—"The Gorilla."
**Earle**—"Wolf Fangs"-vaude.
**Colonial**—"Forbidden Woman."
**Strand**—"Love."
**Capitol**—"Ben-Hur."
**City Square**—"The Red Raiders."
**Globe**—"The Firefly."

"It is rumored that United Burlesque had been dickering for the City Square theatre. It would be a good bet for them, as the house is right in the center of the resort, but the chances are nil, as the theatre comes under the jurisdiction of the Stanley company. Property has been sold to a large department store concern here and is now on a rental basis.

William L. Clendenning, an employee of the Palace theatre, was seriously scalded last week when a valve blew off the hot-water heater as he was banking the fire for the night.

Three premieres in a row for the Apollo, with Irene Bordoni in "Paris" making its bow this week, followed by David Belasco's "The Bachelor Father" and "The Wrecker," the latter an English mystery drama, to be presented by Guy Bates Post.

## BROOKLYN, N. Y.

By JO ABRAMSON

**Majestic**—"The Letter."
**Werba's Brooklyn** — "Whispering Friends."
**Cort** (Jamaica)—"The Play's the Thing."
**Teller's Shubert**—"Spring 3100."
**Strand**—"The Circus" (film).
**Loew's Metropolitan**—"The Divine Woman" and vaude.
**Momart**—"Brass Knuckles."
**E. F. Albee**—"The City Gone Wild" with vaude.
**St. George Playhouse** — "The Snob."
**Fulton** (stcok)—"The Monster."

Promoters, politicians and civic leaders of the borough of Brooklyn have hopes of landing the 200th anniversary celebration of the birth of George Washington and the proposed International Exposition in 1932 at Marine Park.

Marine Park boasts of some 2,200 undeveloped acres of land near Jamaica Bay. The Brooklyn Chamber of Commerce is interested in the idea, and an assemblyman has already introduced a resolution in the Legislature for holding the national exposition and celebration in Marine Park.

The police reserves had to be called out to quell a riot at the Jamaica theatre, where Peaches Browning was featured. A couple of doors and several railings were broken in the rush to get in the theatre. Fifty cops set the crowd in its proper place.

The Half Moon Hotel in Coney Island, which opened last May, is now being managed by the owners of the hotel. They were dissatisfied with the lack of "personal touch" shown by the lessees, the American Hotel Corp. Coney Islanders built the hotel, costing about $2,500,000.

James A. James is now the manager of the Casino theatre.

"Spring 3100," now rewritten, is at Teller's Shubert before its Broadway bow. George M. Cohan's new comedy, "Whispering Friends," is at Werba's Brooklyn.

Next week is a bright one here, with "Gay Paree" at the Majestic and "Diplomacy" coming to the Brooklyn. "Tommy" comes to the Cort.

## SAN ANTONIO, TEX.

Bob Blair, local city manager for Publix, has resigned and is due to leave for Chicago or the west in a few days. Blair has been here for two years.

A new manager has not been decided upon, but O. Hare is temporarily in charge.

"Gentlemen Prefer Blondes" has the town's attention. The well known story is playing the Palace's stage, and the Texas' screen. Gene Lewis and the Palace Players, with Helene Millard in the leading role, opened Saturday at the Palace to turnaway business. The Paramount picture also opened Saturday to capacity. This is the first time in the theatrical history of the city that two versions of any story has ever played day and date. Some weeks ago, "Seventh Heaven" was playing at the Palace, and the Majestic gave a midnight show of the picture on a Wednesday of the Palace date. Nobody hurt.

Movietone is in the Majestic and apparently there for good. Tied with Fox news it is creating favorable attention. Business good.

Maxine Flood, second woman with the Gene Lewis players, has returned to her home in the east. Sam Flint and Ella Ethridge have joined the company.

Victor's Harlendale theatre opens this week. It is the first of a string of neighborhoods this company is opening in this city. "Rose of the Golden West" opening picture.

Business in the southwest is good. Nothing sensational but holding its own. Great things are expected this year with the American Legion convention here and the Democratic convention in Houston. The new stadium for the Stock Exposition is nearing completion and will be ready for the First Annual Stock Show in the spring.

Texas open golf tournament is under way, to be followed by a polo tournament with 17 teams competing.

## TORONTO

By G. A. S.

**Royal Alexandra** — "My Maryland," Seymour Hicks, next.
**Princess**—Dark.
**Empire**—"The Home Towners" (Keppie Stock).
**Victoria**—"The Silent Witness" (Glaser Stock).
**Hip**—"The Wizard"-vaude.
**Regent**—"Sadie Thompson."
**Tivoli**—"Ben-Hur" (3d week).
**Uptown**—"Beau Sabreur."
**Pantages**—"On Your Toes"-vaude.
**Loew's**—"Becky"-vaude.
**Gayety**—"Red Hots."

The Westminster Glee Singers on their trans-Canada tour will join church and theatre, playing under the patronage of Bishop Mathison, primate of all Canada, and management of Lawrence Solman.

L. H. Dilling has bought the Royal, Whitby, from Mrs. Frank Curl.

Oriental Amusement Co. has applied for charter to erect and operate a picture house in London, Ont. They will start with a 1,000-seater, with pictures and independent vaude likely policy.

George Bradley, producer of small revues for the Ontario tall timber circuit, went on a bread and water diet for seven days Thursday. He also handed Magistrate Robert Browne ten new ten-dollar bills. The charge was assaulting an applicant for a place in the chorus. Bradley had a black eye to show the girl hit back.

Postage stamp size dance floors will have to close when a new police ordinance becomes effective next week. Unless lawyers find a way around it this means the end of cabarets here. The new law forbids dancing except in a licensed place. Licenses are not issued unless the floor is so big.

An Arctic travel picture, "Sunset and Sunrise," has just been completed by the Anglican Church in Canada in co-operation with the Dominion government. It took several years to be made and will not be released for theatre programs.


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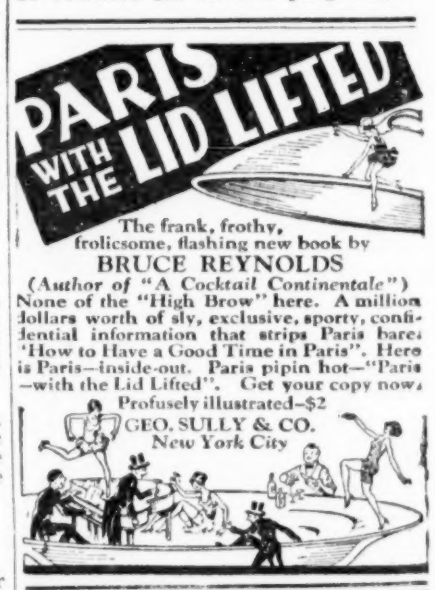


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An old-time Orpheum show last week at the stellar local house of that circuit. Many a moon since they had one, and the almost capacity house appreciated the fact. As headliner they had Fanny Brice. It's several years since Miss Brice worked for the circuit. Last time she turned them away from the old Orpheum for about four weeks. The new Orpheum is much larger, and if she does it here it will be accomplishing a miracle for her two weeks' stay.

Sunday night was a pushover for Fanny. Her friends were there and she was on the stage for 46 minutes, closing the first part. She opened with the telephonic duel on figures with Albee. Her "sacha" number was a wow, as was "Mrs. Cohen at the Beach." An encore was "My Man."

Balance of the bill was smooth and fast. First turn was Peggy MacKechnie, a youngster who memorizes cards in the deck and does multiple concentration. This girl is smart and sells in convincing fashion. Too bad she had to start the show, but okay, nevertheless. Dick Henderson, deucing, knocked them over. This boy, with his fast patter and song, had some 75 scenario writers, gag men, directors and title writers making notes. Spotted too early.

Tom Terris did "The Three Shadows," a playlet adapted by himself from Dickens' "A Christmas Carol." Terris plays Scrooge, the miser, and did well. However, turn and supporting cast are hardly adequate for the two or three-a-day vaude houses. Art Henry, aided by a "doll" whom he calls Callahan, told gags, mugged, danced and musicalized prior to Miss Brice. Tough spot for Henry, but he did nicely.

Opening second part were Brennan and Rogers in their conversational banter, programed as "You Slay Me." To the wise ones the turn was a neat dish. To those who could not keep up with it the turn was just too bad. But enough of the mob on hand to make the stay on the rostrum for the boys worth while. How they'll fare in Iowa, Kansas, Missouri and Indiana is another matter.

Next to closing was Roy Cummings with a new bimbo, a looker, too. Roy did his regular routine of falling and tearing, only letting up on the fall into the pit, which did not smack as $600 worth. Cummings had remarked to the house leader that he did not know whether he could go through the week doing his batting routine for $275. Despite it all, he was a panic. Closing were a quintet of jugglers listed as the Mongadors. Though after 11, they held the bunch. *Ung.*

Ruth Elder headlined at Pantages last week. The flying femme winged it here from San Francisco, got into a little jam on the way and the time table Monday was jockeyed around. Four shows were scheduled, but with Miss Elder late the first frolic was chalked off and the vaude went on at three, as per usual. The aviatrix appeared in street clothes. She did not stay on the stage very long. Probably tired and a little nervous. A fair-sized trailer of her exploits preceded her.

Rest of the bill was not average for the house. Bob Larry's Entertainers are a nine-piece band who play good music and use effective settings. Scenic accompaniment makes quite a flash. Closing on this bill, the turn was a standout. Rubin and Malone, blonde and brunet song and dance gals, were openers. Fair-haired one does the stepping, while her darker-hued companion warbles a fair note. She scored best with a ballad, also doing several quick changes neatly.

Paul Kirkland Co., next. Girl assistant handling props is the rest of the act. Kirkland starts off with some hoofing, then a variety of things, including a dancing ladder, chair and paper cone juggling and also falls. Ray Huling put a trained seal through usual routines in the trey. The kids went for this. Screen feature, "The Small Bachelor" (U).

Walter Myers, of the William Morris office, has booked the Gaucho Marimba Band, which closed last week at Grauman's Chinese, for 14 weeks with Fanchon and Marco, opening Feb. 23 at the Metropolitan here.

Al Cohen will adapt "The Butter and Egg Man" for First National. Jack Mulhall featured.

Tom Mix would rather his daughter Ruth, 15, does not embark on the theatrical career outlined for her by her mother, Mrs. Olive Stokes-Mix, from whom the picture star has been divorced for over 10 years.

The occasion for Mix's attitude in his daughter's welfare came up in court, where Mrs. Mix No. 1 brought suit to have the girl's allowance increased from $50 to $1,500 a month.

Mix told the court he was willing to take care of his daughter and provide every means for her, suggesting she be placed in an exclusive school. However, if her mind is made up to go on the stage, Mix will not raise an objection, he said, though he prefers she wouldn't.

Action on the suit was deferred until a guardian is appointed for Ruth.

Burton King will produce "Women Who Dare," an original by Langdon McCormick, for Excellent.

Helen Chadwick featured, and starting Feb. 10.

Alan Hale will play another featured role in William Boyd's next picture, "The Cop," for Pathe-De Mille.

Byron Morgan has a new one-year contract to write originals and adaptations for M-G-M. During the past year Morgan wrote the originals of "Rookies," "Smart Set" and Buster Keaton's first for M-G-M, besides adapting "Fair Co-ed."

At the Hollywood Playhouse, "Interference," mystery play by Roland Pertwee and Harold Dearden, now current in New York, will open Feb. 27. Leslie Pearce will put it on. "Undertow" goes out either Feb. 25 or 26 after four weeks.

"No, No, Nanette," is the musical production at the Shrine Auditorium this week under auspices of Al Malaikah Temple. This is the seventh of a series of 10 to be given.

When the "Scarlet Woman," new play by Zelda Sears, opens at the Belasco March 4 the cast supporting Pauline Frederick will be Thomas Holding, Hope Drown, Henry Hall, Norman Peck, Frank Raymond, Marie Shortwell, Tina Marshall and Gertrude Elliot.

Tilly Homer, assistant secretary to Henry M. Henigson, general manager at Universal City, is engaged to marry David C. Lane, local bond and mortgage broker.

Buddy Fisher, m. c. at the Avalon in Chicago for a year, is now on the coast with his family. Fisher is expecting a visit from the stork any day now and intends to remain here for quite some time.

Winona Winter has been given a route over the Pantages circuit.

Competition is worrying a lot of small independent picture exhibitors about Los Angeles so much that they resort to trick and device. One exhibitor was known to bill a rather salacious film as sensational and no one under 16 would be admitted. This meant that if a minor was 14 and said he was 16, there was no further questioning.

Beaux Arts Playshop presented "Scrubbing Brushes," by Roger Quayle Denny, with cast headed by Lillian Rivers. It included Birdie Ray, sister of Charles Ray; Charles Gillman and others. The play ran for four nights and a matinee. Ralph Herman and Joseph Duochowny are directors of the playshop.

Thomas Meighan returned to the coast from New York and will wait four or five weeks, while his next story is being written for his first Caddo - Paramount production. Lewis Milestone will direct.

"Speedy," Harold Lloyd's latest comedy now being finally edited, will be pre-viewed this week. It is scheduled to have its world premiere in New York on Easter day.

Eddie Rogers, playing coast picture houses and vaude as a dancing single, joined the floor show at Miller's Lafayette cafe. Rogers came here from the east.

Finis Fox, accompanied by Albert Benham, his assistant, left for the San Jacinto mountains to work on Dolores Del Rio's next story for United Artists. It is "The Bear Tamer's Daughter," by Konrad Bercovici. Edwin Carewe will direct.

Bob McHale, assistant manager at Loew's State, has been sent to Seattle and Portland to install and train the service staffs in the two new Paramount houses to be opened in those cities.

George Riley moved over from the Metropolitan to take over McHale's job in his absence. Bert F. Naus, chief usher at the Metropolitan, was made assistant manager.

Jack Coogan, Sr., accompanied by Jackie's business manager, Arthur Bernstein, sails from New York Feb. 24 on the "Olympia" to conclude pending deals for Jackie's further career and education in England.

"It's All Greek to Me," featuring Charlie Murray and Louise Fazenda, will be dressed up with a set of titles by Ralph Spence.

William Desmond, former picture actor, will appear on the stage at the Belmont next week in "The Timber Wolf," northwestern meller.

Los Angeles Society of Magicians stage their annual show at the Gamut Club Feb. 7. Frank Fewkins is president of the society.

Max Shagrin, twin brother of Joe Shagrin, who has been managing the Park, Youngstown, O., with the latter spending his annual winter vacation in Hollywood.

## SEATTLE

By DAVE TREPP

**Metropolitan**—"King of Kings" (road show).
**President**—"Cradle Snatchers."
**Fifth Avenue**—"Man, Woman and Sin."
**United Artists**—"Student Prince."
**Columbia**—"The Cohens and Kellys in Paris."
**Blue Mouse**—"The Jazz Singer" and Vita (6th week).
**Pantages**—"The Wizard"-vaude.
**Orpheum**—"On to Reno"-vaude.
**Palace Hip**—"The Down Grade"-musical.
**Winter Garden**—"My Best Girl"
**Strand**—"London After Midnight"

Stage folks of Seattle went to midnight church again last week, going to the Trinity Parish Episcopal Church to listen to Rev. Charles Stanley Mook, chaplain of the Episcopalian Actors' Guild of America.

W. S. Pertuz, manager, United Artists theatre, won first prize for greatest percentage of business gains during three months period of any house in West Coast circuit of the Northwest, including Oregon, Washington and Montana. His theatre went from 27th rank to the top of the list. Good pictures were a factor, but good management played an important part.

"King of Kings" played two weeks at Met, opening Jan. 31, to fair biz. Price scale 50c. to $1.10., mats, 50c. $1.65 evenings.

Al Franks, popular comedian, is now in his 75th week at the Palace Hip, a musical comedy record for Seattle. The Palace Hip is to be torn down to make way for the new Insurance building.

City Theatres Company, Inc., has leased the old President theatre (3rd and Madison) opening Feb. 17 at pop stock prices, 30 cent top. Calvin Heilig is president, with Mr. Madell, formerly in Tacoma, resident manager. The house resumes its old name, the Heilig.

Ralph Pender, manager, State theatre, has been doing well, getting the house out of a long streak of red. Pender is former university lit teacher. He was recently married to Ruth White (non-professional).

Mae Tibbetts (Palace Hip) last week was operated upon for appendicitis. She will recover.

L. L. Peterson, former manager West Coast houses in Bremerton, and recently manager at Broadway, Tacoma, has come to the Fifth avenue as assistant to Manager Jim Clemmer. Arnold Flink, former assistant, has been transferred to the Broadway, Tacoma.

When Oliver Wallace gets on the Wurlitzer at the new Seattle, opening Feb. 24, for 12 weeks, a daily feature from 11.30 to 12 will be his organ concert on the air. Opening night, midnight, mat will be broadcast from the stage.

Edward J. Keighley had his revue booked for two engagements night of Feb. 6 at Olympic hotel, before the annual butter and egg men's banquet and General Tire & Rubber banquet. The eggmen also used seven vaude acts, and the tire boys three.

John W. Nelson, former feature writer for Star, now free lance publicity, has been engaged to whoop'er up for Chicago Civic Opera, to be at Fifth avenue, March 19, for three nights and one matinee. Scaled up to $10. Advance looks like sell-out at $64,000.

## SAN FRANCISCO

Raymond Lucas, treasurer at the Curran (legit) and Lauretta Barry, non-professional, will be married in the spring.

Installation of Movietone has been started at the Embassy, San Francisco home of Vitaphone. The new talking device will not be used for about 30 days, according to present plans.

K. P. Walton, Sr., has just placed his fifth coast quartet, Varsity Quartet, with the road company of "Hit the Deck." Another of Walton's quartets is "The Cheer Leaders" at the Warfield for Fanchon and Marco.

Gaston J. Ley has been appointed manager of the Alexandria, Ackerman & Harris house, recently taken over from George C. Oppen.

"Arms and the Man" will be given by the Little Theatre of the University of California in Wheeler Hall, Berkeley, Feb. 10. Cast will include Houghton Furlong, Elizabeth Bates, Frank Ferguson, John Grover, Louise Craviotto, Claude Anderson, Alton Williams, Emily Lowry and Rhea Radin. Michael Elwyn C. Raffetto is directing.

Doakes and Doakes, male comics, left the Warfield after the opening day, due to unusual length of show. The boys had no trouble getting over on the Warfield bill, but in view of eastern bookings were glad to be able to get away six days earlier, with full salary being paid.

Two issues of theatre stock have been offered by local brokers. Lehman Bros. are offering $10,000,000 of convertible preferred of the new Keith-Albee-Orpheum stock, while other brokers are announcing an issue of $4,550,000 Theatre Realty Company first mortgage fee and leasehold 6½ per cent sinking fund bonds. This latter issue is for William Fox, intended to finance his new St. Louis house, now under construction.

At the Lurie, Pauline Frederick debutted in "The Scarlet Woman," a new drama by Zelda Sears and Reita Lambert, Feb. 2. "Sunny" (operetta), another new one, got under way at the Columbia. Cast includes Helen Patterson, in fem lead; William Valentine, Harry Miller, Nicky Pitell, Ernest Woods, Elnira Lane, Fred G. Holmes, Peggy Fear, Wendell Marshall, Morgan Williams, Crosby Brothers.

Pasadena Community Players (Little Theatre group) presented two plays, "Shaw's Getting Married" and "Cake" (Witter Bynner) at the Lurie.

G. E. Rosenwald, branch manager for Universal in Los Angeles, has been named assistant sales manager, Western division. Mrs. Louise Weinstein, former secretary of W. J. Heineman, local "U" branch manager, has been named secretary to Rosenwald.

Maurice Diamond, former vaude-dancer, sailed from here on the Tahati for Australia, to produce for Moss Empires, Ltd.

With arrest at the Granada by House Manager Frazer of Francis Long, a talented singer, dressing room thefts at the Granada, the Lurie, Princess, Wigwam and others are explained. Long confessed to ten dressing room burglaries. They included the theft of about $100 from several Fanchon and Marco chorus girls several months ago, the theft of about $90 from Jack Durant, of Mitchell and Durant, playing in "Hit the Deck" at the Lurie, and others. Long several years ago was prominently featured on local stages by Paul Ash. Big things were predicted for him.

Clifford Wayne Trio, Indian singing, talking, dancing act, had a salary dispute with Alexander Pantages and upon closing at the local Pan house signed immediately with the Orpheum circuit, opening at Oakland.

## DENVER

By HARRY M. FORWOOD

**Aladdin**—"The Fortune Hunter."
**America**—"The Irresistible Lover."
**Broadway**—Dark.
**Colorado**—"Wild Geese."
**Denham**—"Sally" (stock), second week.
**Denver**—"Student Prince."
**Empress**—"A Hawaiian Romance" (musical comedy stock), and "What Price Glory" on screen.
**Orpheum**—Vaude.
**Rialto**—"Under the Tonto Rim."
**Victory**—"Grandma's Boy," first half.

Jack Krum, for several years local manager for United Artists, has been succeeded by H. Bradley Fish, who comes here from Kansas City, where he worked in the Fox branch office. Fish was one time exchange manager for M-G-M in Denver. D. Bershon, western sales manager for U. A., came to Denver from Los Angeles to install the new local manager. Krum has not announced his plans for the future.

A theatre catering to the negro population will be built at Five Points (black belt) in the near future. Promoters plan to use pictures and vaude entertainment by colored talent. New house, to be known as the Cosmopolitan. Officers and incorporators include E. G. Goldsworthy, president, and M. M. Dickerson, Frank E. Hickey and John Brown.

Mabel Normand joined her hubby, Lew Cody, last week, while he was winding up his fifteen-week Orpheum tour here. He was being partied to death before he had the ball and chain excuse. Will soon start new picture for M-G-M, he reports.

Babe London, rotund comedienne, also visited in Denver last week. Stopped over here (where she used to live) to see her hubby, Billy Green, also on the Orpheum bill. Babe is en route to Hollywood to resume free-lance comedy work.

With business tough, the America theatre (U.) is cutting down on help. Frank Pratt, assistant manager who came from Portland, leaves this week for other fields, and several other payroll reductions are being made.

KOA, General Electric broadcasting station situated here, has been cut in on the National Broadcasting Company's "red" hookup, giving Denver radio fans with even crystal sets all the more reason to stay at home every evening and catch New York programs. Theatre men love the arrangement!

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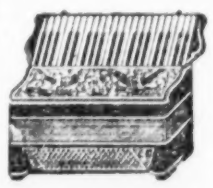
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## BRONX, N. Y. C.

Sydney Cohen will enlarge his Bronx Strand theatre to 2,500 seats, the work to start early in the summer. Cohen has extended his lease on the property for another 21 years.

Ben Marks, who relinquished the Alhambra, in Harlem, recently, has acquired the Pantheon, picture house. The theatre has been on the debit side of the ledger since the opening of Loew's Burnside, a few blocks away, about two years ago. Marks will introduce new features to build business.

A 3,500-seat theatre is to be built at 161st street and Walton avenue, a block from the Yankee Stadium, by I. Robinson and a group of others. The property was purchased some time ago from Col. Jacob Ruppert, owner of the Yankees. The theatre, which will cost about $1,500,000, will be operated by one of the large vaude circuits.

The Inwood section is to get a new picture house, to be located at 207th street and Sherman avenue. It will be of 2,000 capacity.

Abe Cogut and Louis Hirschhorn reopened the Benenson, former picture house, with Yiddish vaudeville and pictures, Friday.

A report that the Intimate Playhouse, former legit playhouse, may reopen soon with art films. The house played films at one time.

## DALLAS

By RUDOLPH DONAT

**Palace** (Publix)—"The Dove"; stage, Art Landry and band with "Florida."

**Majestic** (Interstate)—"The College Hero"; stage, Eddie Pardo.

**Melba** (Publix)—"The Gaucho."

**Circle** (stock)—Miller Players in "White Cargo."

**Old Mill** (Saenger)—"Breakfast at Sunrise."

**Capitol**—"The Divine Woman."

**Arcadia** (Dent)—Vita.

**Pantages** (tab)—Buddy Morgan Revue.

Bob O'Donnell, booking chief for Hoblitzelle's Interstate, has a "conferencier," or a master of ceremonies. Eddie Pardo is the boy selected for the job and has been proving himself a drawing card for the Majestic.

Dick Penny, local representative for Bert Levey and independent booking agent, started a new racket in movies on the Hickman case. His proposition includes news reels of the boy, together with a lobby display of a manikin, a dummy electric chair and photos.

Joseph D. Miller, head of the Miller Players at the Circle, encountered difficulty with the city censor, Mrs. Boyce, when he announced production of "White Cargo." The play has been given here twice before and each time caused trouble. Censor's objection is that the play depicts a love affair between a white man and a mulatto girl.

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Doherty L & V
Dumont Adolpe

Earl Billy
Evans Kid
Evens E

Foley Bernice
Frohman Bert

Garham Wm S
Gifford W C
Gilbert Bert
Gridley Rae

Hamblet Vieve
Hammond Al
Hart Lyle
Harter Katheryn
Hassen Ben
Heller & Riley
Herman Lewis
Hertz Lillian
Hogan & Stanley

Iversen Fritzie

Kawakami, Aida
Kinsey Katheryn
Kinsy & Evans

Larry's Ents Bob
Lee Harriet
Lee Mrs
Lee & Cranston
Leonard Albert
LeRoy Dot
Leslie Dora
Lester Housen & C
Long Wm
Long Tack Sam

Macey Walter
Macey & Madeline
Marvin & Van
McDermott L
McDondal 3
McElga Aubrey
Mole Joe
Moore & Monteze
Morgan Chas
Morris Elmer

O'Brien Edna
Owen Dick

Paggetto Paddy
Palmer Hy
Pappas Tom (Sp. Del.)
Pastorelli Nina
Patts Aerial
Pymm F & P

Ray & Dayton
Reed & Lucey
Regent H
Renault Francis
Riley Joe
Robinson Charlie
Rogers & King
Rome & Dunn
Ross & Gilbert
Ross Katherine
Rothchild Irving
Rubini & Rosa
Russo Mabel

Seymour Grace
Shannon Helen
Sharp Billy
Sherry Edith
Siggie
Smeck Roy
Spencer Paul
Steinbeck Bruno
Sylvester & Vance

Thornton Richard
Tingley Lillian
Tip Tops 8
Turner Townsend A

Ubright Dottie
Uyenos Japs

Vance Fred
Veil Marge
Vespo L & M
Vincent Larry

Waldron Jack
Wayne Clifford
Weise Bruno
West Irene
White H K
White H Pierre
Whitman Flo
Williams Dixie
Woody Arch
Wright Geo M
Wynn Ray

Yuga M

Zeigler L & H

## MOVIETONE OUTDOORS

(Continued from page 1)

Movietone may be put to at present without the sight attachment is unknown. It could be operated as a campaign spieler.

Up to the present Fox has mainly employed its Movietone for newsreel interest, though Fox has made many Movietone short film subjects, comedy and otherwise.

**Majestic**, Paterson, N. J., which recently scrapped its stock burlesque policy, has reverted to legit.

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## NEWS FROM THE DAILIES

(Continued from page 37)

uel, young Jewish heavyweight of San Francisco.

Emanule was to have gone to New York this month for several fights under auspices of Tex Rickard, but Dempsey has cancelled the program, and intends keeping the boxer away from Madison Square Garden for several months.

When Theodore Von Eltz, stage and screen actor, failed to show up in court on a traffic charge, Judge Valentine issued a bench warrant for his arrest. The charge was for speeding.

Sheriff's office nabbed two of the four men alleged to have robbed the California theatre, Pomona, where $1,500 was taken. The pair in custody are Porter L. Clark and Curtis Carwille. Other two are still at large.

Jack Dempsey and his former manager, Jack Kearns, were sued for $26,700 by Adreana F. McIhee, tenant in an apartment house owned by the pair. She charges she was injured when falling on a cake of soap in the corridor of the building. Case came to trial, but was continued to Feb. 29.

## CHICAGO

Walter J. Harmon, who some time ago represented himself to Hazel Siemers as Walter Donaldson, writer of popular songs, and induced her to invest $195 with which to publish his latest song, was sentenced to serve one year in the county jail last week.

He was charged with obtaining money under false pretenses. Miss Siemers gave him her savings with which she had expected to attend school.

Doris Hemphill, ex-chorus girl, better known as Marion Kirk, who has been facing murder charges here for the past month, was dismissed from custody last week due to lack of evidence.

Doris will return to her home at Estherville, Ia., where her father will finance a music shop which she will operate.

Frank A. Peska, city prosecutor, has announced a campaign against bunco parlors. He states the amusement places will either have to close their doors or operate under a city license costing $25.

William Joslin, former cafe cornetist, was arrested last week on a charge of wife desertion. He was found playing his cornet in a prayer meeting at Murphy's mission. Joslin told the cops that his wife had given him $2 and told him to "clear out."

Free motion pictures are shown to guests of the Chicago Y. M. C. A. hotel every Saturday night. "Mockery" (M-G) was last week's feature.

Glencoe, a suburb of Chicago has just authorized Sunday movies. The town has no theatre. David Nelson, north shore business man who has been contemplating the erection of a house, may proceed with his plans, now that the ban is lifted, with a presentation policy likely.

Fire Department officials are investigating a complaint from T. J. Reynolds, head of the Chicago Motion Picture Operators' Union. Reynolds claims that films of nitrocellulose material are being shown at some of the schools. Questioned in the matter, Dudley Grant Hays, director of visual education, stated that some of the school principals had been exhibiting films without the sanction of his office, and that the practice would stop.

Harry Duffy, manager of the Triangle cafe, is being sought by Chicago police on a charge of having shot and wounded two women at the cafe last week.

## LONDON

For the first time one of E. F. Benson's novels is to be staged. This is "The Luck of the Vails," an early mystic work which Archie de Bear will present. In the cast will be Lady Tree, Felix Aylmer and Donald Calthrop, who will also produce the piece.

Miles Malleson has written a new play, "Ladies and Gentlemen," more or less a sequel to "The Fanatics."

A new play by H. F. Maltby, called "Our Countess," comes to the Strand Feb. 5.

A wedding of considerable interest to circus people took place Jan. 26 when Poppy Ginnette, famous horsewoman of Ginnette's Circus, married George Sanger, trapeze artist, and nephew of the late "Lord" George Sanger. Bride will join her husband's circus.

Matheson Lang's "Such Men Are Dangerous," from the Russian by Ashley Dukes, will have a few weeks' try out commencing at Edinburgh, Feb. 6.

It is definitely decided that Nigel Playfair will revive "The Beggar's Opera" at the Lyric, Hammersmith, when he resumes managership there Feb. 13. Cast will contain most of the original players who appeared at the same house a few years ago.

"Lumber Love," the musical play by Leslie Stiles, with music by Bert and Emmett Adams, has a cast including Joan Lockton, Dorie Sawyer Mai Bacon, Joan MacDonald, Fred Kitchen, Frederick Leicester, Basil Howes, Jamieson Dodds, Arthur Finn and Conway Dixon.

Purchase of the London Theatre of Varieties by a new syndicate will result in the retirement of its managing director, Charles Gulliver, at the age of 46.

## PALM BEACH

(Continued from page 43)

spacious room, the class element being present in large numbers for the first time in many years. Under the management of John and Christo who have successfully catered to Long Island and Saratoga society, the Gardens is taking on tone, but the couvert remains two bucks, with a slight tilt on Saturdays, and the natives are not being scared off. Drawing society to a former hotsy totsy is no easy matter anywhere, but to do exactly that in Palm Beach where the book most widely circulated is the Palm Beach Social Register, is a feat for which Downey deserves much of the credit.

Ralph Wonders, Grace Kay White and Murray Smith's orchestra still remain, and each has a considerable local following. Wonders is a past master in working up the special night gag, having been recreational director of Hollywood, Fla., for three years.

The result is that Lord ond Lady Hemingway of England and Mr. and Mrs. Joe Zilch, from West Palm Beach, are subbing elbows on a Palm Beach dance floor while stepping on each ther's dogs. So John and Christo have another money maker, the only night club here not in the red at present.

Even the federal raid the other evening is not expected to dent trade.

Meyer Davis' orchestra units are at the Breakers, Jack Lube, director; Everglades Club, Irving Weiss, director; Whitehall, Lon Chassy, director, and Patio Lamaze, Ben Glasser, director, and Gus Lazaro, vocalist, with the Honolulu Serenaders also.

Mose Gumble and Walter Donaldson are at the Poinciana.

Harry Frazee is occupying the Duke of Alba suite, the most expensive and luxurious apartment in the Alba Hotel.

Harry Rosenthal and his orchestra opened at the exclusive Bath and Tennis Club Monday. Rosenthal, society favorite, is in his 11th Palm Beach season.

Irving Caesar, songwriter; Louise Grody, Clare F. "Jay" Gold and his wife (formerly Lorraine Manville), Walter Reade, Sam Scribner, Nat Evans, owner of Brook Club, Saratoga, among arrivals this week.

Valencia Gardens, new night club, has closed, owing everybody.

Benny Fields opened as master of ceremonies at the Vineta Hotel Thursday, coming here from the Silver Slipper, Miami. Others there are Olive Hill, the Marvelous Miller and Paul Specht unit, under direction of Al Payns.

Markel's Melodians, singing trio, are due to play private party engagements.

Flo Ziegfeld spent two days in Palm Beach this week, bringing Billie Burke and daughter, Patricia, for the season. Flo will return here after "Three Musketeers" premieres in New York.

David Bernstein, treasurer of Loew's, is at the Alba hotel. Sam Williams is at the Royal Ponciana and Lee Shubert is expected Thursday (9th).

## BURLESQUE ROUTES

Weeks of Feb. 6 and 13

Bare Facts—Gayety, Boston; 13, Lyceum, Canton.

Band Box Revue—Trocadero, Phila;. 13, Gayety, Baltimore.

Banner Burlesquers — Casino, Boston; 13, Empire, Brooklyn.

Bathing Beauties—Star, Brooklyn; 13, Trocadero, Phil.

Be Happy—Empire, Providence; 13, Plaza, Worcester.

Big Revue—Gayety, Baltimore; 13, Gayety, Washington.

Bowery Burlesquers — Empress Cincinnati; 13, Gayety, Louisville.

Bright Eyes—Academy, Pittsburgh; 13, Lyric, Dayton.

Carrie Finnel—Columbia, N. Y.; 13, Lyric, Newark.

Dimpled Darlings—Lyric, Newark; 13, Gayety, Brooklyn.

Follies of Pleasure—Empire, Toledo; 13, Columbia, Cleveland.

French Models—Gayety, Washington; 13, Academy, Pittsburgh.

Frivolities of 1928—6-8, L. O.; 9-11, Capitol, Albany; 13, Gayety, Montreal.

Ginger Girls—6-8, Col., Utica; 9-11, L. O.; 13, Empire, Providence.

Girls From Happyland—Gayety, Louisville; 13, Mutual, Indianapolis.

Girls From The Follies—Gayety, Kansas City; 13, Gayety, Omaha.

Girls of U. S. A.—Garrick, Des Moines; 13, Gayety, Minneapolis.

Happy Hours—Gayety, Montreal; 13, Casino, Boston.

Hello Paree—Plaza, Worcester; 13, State, Springfield.

High Flyers—Empress, Chicago; 13, Orpheum, Grand Rapids.

High Life—6, Geneva; 7, Oswego; 8-11, Schenectady; 13-15, L. O.; 16-19, Columbia, Utica.

Hollywood Scandals — Gayety, Omaha; 13, Garrick, Des Moines.

Jazztime Revue—Hudson, Union City; 13, Orpheum, Paterson.

Land of Joy—Columbia, Cleveland; 13, Grand, Akron.

Lid Lifters—Gayety, Brooklyn; 13, Hudson, Union City.

Moonlight Maids — Orpheum, Grand Rapids; 13, Cadillac, Detroit.

Merry Whirl—H. & S. 125th st., N. Y. C.; 13, Star, Brooklyn.

Naughty Nifties—Cadillac, Detroit; 13, Empire, Toledo.

Nite Hawks—Gayety, Buffalo; 13, Gayety, Toronto.

Nite Life In Paris—Orpheum, Paterson; 13, Gayety, Scranton.

Nothing But Girls— Howard, Boston; 13, H. & S. 125th St., N. Y. C.

Parisian Flappers—Gayety, Milwaukee; 13, Empress, Chicago.

Pretty Babies—Empire, Brooklyn; 13, Columbia, N. Y. C.

Record Breakers—Mutual, Indianapolis; 13, Garrick, St. Louis.

Red Hots—Gayety, Toronto; 13, Gayety, Rochester.

Saratoga Chips—State, Springfield; 13, Howard, Boston.

Social Maids—Gayety, Rochester; 13-14, Geneva; 15-16 Oswego; 17-18, Schenectady.

Speed Girls—Gayety, Wilkes-Barre; 13, Casino, Brooklyn.

Snyder, Bozo—Casino, Brooklyn; 13, Howard, Boston.

Step Lively—Grand, Akron; 13, Gayety, Buffalo.

Stolen Sweets—Garrick, St. Louis; 13, Gayety, Kansas City.

Sugar Babies—Gayety, Minneapolis; 13, Gayety, Milwaukee.

Tempter—Gaiety, Scranton; 13, Gaiety, Wilkes-Barre.

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## BILLS NEXT WEEK

(Continued from page 39)

Paul Yocan
Antrim & Vale
Jack Janis
Pellie & Wally

**Earle (6)**
Gen Pisano
Lee Gail Rev
Jim Lucas
Peaches Browning
Bobbie Rowland
Jones & Rea
Monologist

**GRAND O. H.**
2d half (9-12)
Fitch's Minstrels
(Others to fill)

**Keith's (6)**
Hama & Yama
Jerome & Evelyn
Bob Caperon
Alice Zapelli
Payne & Hilliard
Count Bernivici
Johnny Berkes
Eltinge & Vernon
(13)
Harry Carroll Rev
Mason & Keeler
(Others to fill)

**PITTSBURGH**
**Davis (6)**
Clarence Downey
Chas & R Flager
Allen & Canfield
Hermanos Williams
Joe Marks
Dave Appollon
(13)
Agenos
Lottie Mayer
Sid Marion Co
Nazimova
(Two to fill)

**Harris (6)**
Casting Stars
Melville & Stetson
Parisian Art
Demay Moore
Creedon & Davis
Takeo

**PLAINFIELD, N.J.**
**Proctor's**
2d half (9-12)
Gault & Totten
Vagges
John Herman
Omer Hibbitt
(One to fill)

**PLATTSB'RG, N.Y.**
**Strand**
2d half (9-12)
Maude Ellet
O'Brien 6
Dave Thursby
(Two to fill)

**PORTLAND, ME.**
**Keith's**
2d half (9-12)
Ward & Diamond
4 Aces & a Queen
Harry Ames Co
Dave Vine
Allman & Nally
Lauren & LaDare
1st half (13-15)
Midget Follies
B & K Morris
Kalre & Raven
Tom Lane
Mack & Stanton
Dion Sis
2d half (16-19)
Dorothy Lind Co
Carr Bros & Betty
Gevan & Hunt
McCool & Doon
Corinne Arbuckle
Riddle & Cooper

**PORTSMOUTH, O.**
**Leroy**
2d half (9-12)
John I Fisher
Rodriga & Lila
Micareme
Morley & Anger
(One to fill)

**POUGHKEEPSIE**
**Avon**
2d half (9-12)
Diehl Sis & McD
Fountain of Dance
Frank Eldrid
(Two to fill)

**PROVID'NCE, R. I.**
**Albee (6)**
Serge Flash
Muffett & Sullivan
McL'ghlin & Evans
Scott Sanders
Jerry & Baby Gr'ds
(13)
Hardeen
4 Pepper Shakers
Butler & Parker
(Two to fill)

**READING, PA.**
**Rajah**
2d half (9-12)
Jack Lavier
Sylvester & Vance
Morin Sis
(Two to fill)

**RED BANK, N. J.**
**Palace**
2d half (9-12)
Flo & Frank Innis
Roode & Francis
Chas Mack
Drew & Barnes
(One to fill)

**RICHMOND, VA.**
**Lyric (6)**
2 Daveys
Hickey Bros
Mixed Pickles
Kirby & Duval
Yong Kee Tr

**ROANOKE, VA.**
**Roanoke (6)**
Harris & Pepper
Harry Kessler
Eddie Martin
Robinson-Conine
Al Barnes Co

**ROCHESTER, N.Y.**
**Temple**
2d half (9-12)
Valentine & Bell
Ashley Page
Reynolds & Clark
Norberto Ardelli
Reeves & Wells
Gracella & Th'dore

**SARATOGA SP'GS**
**Congress**
2d half (9-12)
Ewing Eaton
(Others to fill)

**SAVANNAH, GA.**
**Bijou**
2d half (9-12)
T & B Waters
Samsell & Leonhart
Jim Kilpatrick
Wm Royal
Melroy Sis

**SCHENECTADY**
**Palace**
2d half (9-12)
Mollie Williams
Emil Knuff
Nat Burns
Rathburn 3
(One to fill)

**SPRINGFIELD, O.**
**Palace**
2d half (9-12)
Corner Drug Store
Riddle & Cook
Norton & Haley
F Ferdinand Orch
Paull Bros

**STEUBENV'LE, O.**
**Capitol**
2d half (9-12)
O'Neil & Oliver
Sawyer & Eddy
Alice Donahue
Texas 4
(One to fill)

**SYRACUSE, N. Y.**
**Keith's**
2d half (9-12)
Norman & Norman
Harris & Holly
Billy Arlington
Sybil Vane
Francis & Wally
Billy Sharp Rev

**TOLEDO, O.**
**Keith's**
2d half (9-12)
Frank Evers & G
Covington & Kent
Frank Stafford
Bernard & Keller
Cole & Snyder
Missler Sis Rev
1st half (13-15)
Guy Voyer Co
Sid Moorehouse
Quiev 4
Mme Herman
(One to fill)
2d half (16-19)
Kelso Bros
Oxford 4
Ruby Norton Co
(Two to fill)

**TORONTO, CAN.**
**Hippodrome (6)**
Dippy Deirs & B
Lee Marshall Rev
Billy Day
Passing Parade
(One to fill)
(13)
Harry Wolf Co
Irbahcs Ent
Reed & Lucy
Norman & Norman
(One to fill)

**TRENTON, N. J.**
**Capitol**
2d half (6)
Chas Frink
Plunkett & Mason
Rogers & Wynn
Nelson's Elephants
Les Jardys

**TROY, N. Y.**
**Proctor's**
2d half (6)
Levan & Bolles
May Wirth
Gracie Deagon
K & E Gress
Ossaman & Shepp

**UNION CITY, N. J.**
**Capitol**
2d half (9-12)
J & J E McKenna
Mem of the Opera
(Three to fill)

**UTICA, N. Y.**
**Galety**
2d half (9-12)
Eugene Costello
Clark Sis
Roxy LaRocca
Haven McQuarrie
Paul Kodak

**WARREN, O.**
**Robbins**
2d half (9-12)
Hickey Masart Ens
At 1 P M
Lestra Lamont
Gains Bros
Hope Vernon
Stillwell & Fraser

**WASH'GTON, D. C.**
**Keith's (6)**
Joe Frisco
Ada Reeve
Rosita & Ramon Co
Arthur Devoy Co
Millard & Marlin
Duponts
Bert Sheppard Co
Jack Hedley 3
(13)
Count B Vicci Co
Gaston & Andree
Johnny Berkes
Ferry Corwey
Jack & Ruth Hayes
Jerome & Evelyn
3 Nelsons
Hama & Yama

**WASH'GTON, PA.**
**Keith's**
2d half (9-12)
Rose's Midgets
(Others to fill)

**WATERBURY, CT.**
**Palace**
2d half (9-12)
Hite & Reflow
Hardeen
Frank X Silk
Madleine Patrice
Barbarina Lorenzi

**WAT'RT'WN, N.Y.**
**Avon**
2d half (9-12)
Vic Lauria
Don Van & B Sis
Chew Hing Tr
(Two to fill)

**WH'LING, W. VA.**
**Victoria**
2d half (9-12)
Suit 16
Louis London
Rhodes & Gorman
Dell O'Dell
(One to fill)

**WHITE PLAINS**
**Keith's**
2d half (9-12)
Watts & Hawley
Sully & Thomas
(Three to fill)

**WILM'GT'N, DEL.**
**Garrick**
2d half (9-12)
Brems Fitz & M
Russell Carr
Hawahi
Muriel Kaye
Hartwells

**W'NSCKET, R. I.**
**Bijou**
2d half (9-12)
Delveys
Alf Grant
Sadie Banks
Bigson & Herbert
Green & Lockard

**W'RC'ST'R, MASS.**
**Palace**
2d half (9-12)
McCool & Dooin
Chisholm & Breen
Jack Sol Freed
Rev Fantasy
5 Anderson Sis

**YORK, PA.**
**York O. H.**
2d half (9-12)
Bardelangs
Adams & Rash
Redmond & Wells
Maddock's Mascots
(One to fill)

**YOUNGSTOWN, O.**
**Keith-Albee**
2d half (9-12)
Mme Hermann
Ann Codee
Comedy Surprise
4 of Us
(One to fill)
1st half (13-15)
Rogers & Wynn
Rose & Thorne
Chas Withers Co
Frand Svero Co
Joe Roberts
2d half (16-19)
Val Harris
Lubin Sis
Corinne Tilton
Manny King Co
(One to fill)

## O'NEILL'S MARATHON

(Continued from page 1)

ner. The standees sat, presumably, for their dinner.

The show was regarded pretty much as a freak before it opened and all the Broadway gagsters went the limit on it. Every wit and dim-wit pulled a line about it. Those that landed in the main Stem columns were accounted successes by their makers. Here were some of them:

"Yea—they can stand up at the end of the seventh act and stretch."

"Strange Interlude? Yeah—that's the dinner hour."

"It's about a Eugenic O'Neill baby."

"Where are you going this week-end? To see the long O'Neill play."

Woollcott, who was not allowed to review the show by "The World," through Bayard Swope, executive editor, objecting to Woollcott's having expressed a previous opinion on it in "Vanity Fair," came back Sunday and wrote a piece saying he didn't like it, but giving no reasons.

Business for the show has been capacity. Seats were put on sale for the first 10 weeks the day after the opening. This batch was well eaten into by the steady and long window sale, which began at 9:30 A. M. and ran until that time at night. Guild subscribers do not take up the entire supply at each of the six weekly performances.

That dinner intermission is funny.

### Good for Hotels

Most of the people go out to eat, the Park Central on Seventh avenue getting the heaviest play. This hotel, along with a flock of restaurants, advertises in the theatre program, while every other restaurant leaves its cards for distribution on the back rail.

Dinner hour begins at 7:45 and nearly everybody is back on time. The head waiter at the Park Central reported that they were feeding a good portion of the audience in their dining rooms—giving them quick service.

Some of the people remain in the theatre and send their escorts out for sandwiches. On the opening night three women stayed in the orchestra and sent out for coffee. Some of that is being done in the balcony. But most leave the theatre and get back on time. Those who don't have to stand until the end of the act.

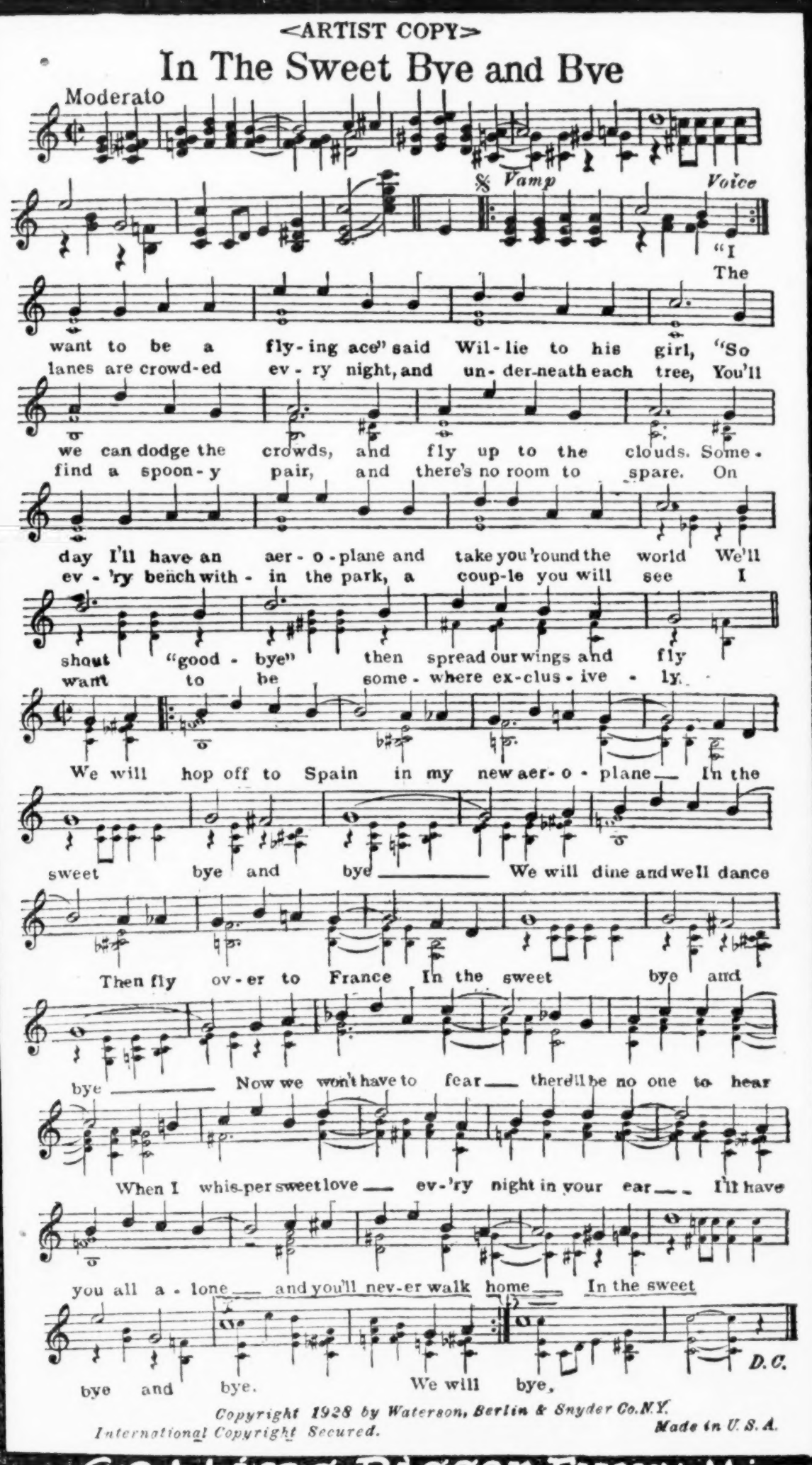
With the six performances weekly the Guild's worry is whether the actors can stand it.

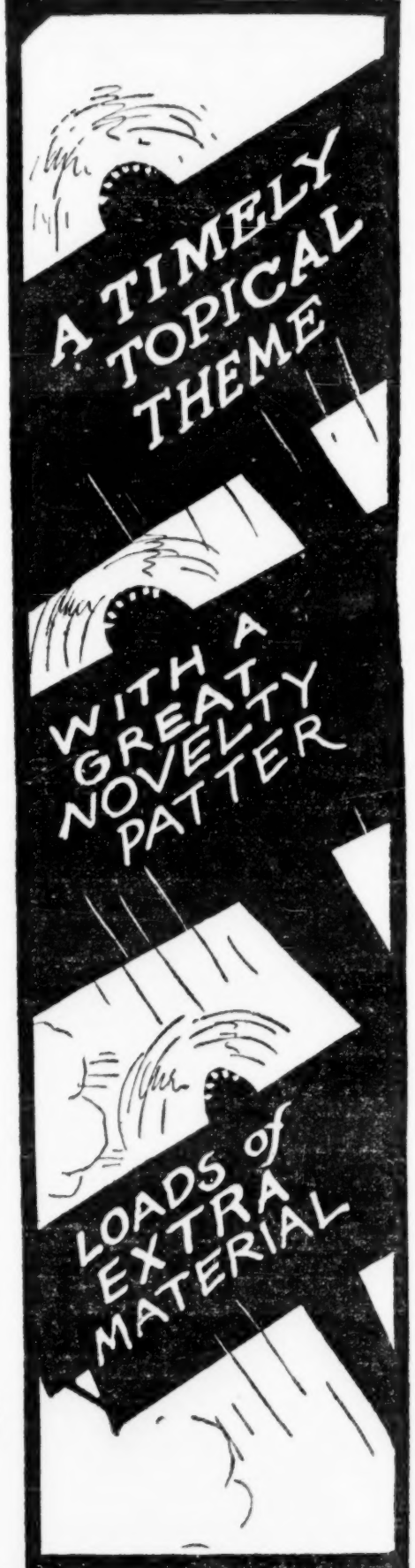
# A SPONTANEOUS SONG HIT!

# "IN THE SWEET BYE and BYE"

by BRYAN WENDLING & WHEELER

HERE IS YOUR COPY




Getting Bigger Every Minute

# "LET A SMILE BE YOUR UMBRELLA"

( ON A RAINY RAINY DAY )

WATERSON-BERLIN & SNYDER CO.
Strand Theatre Bldg. 47th St. and Broadway N.Y.C.

JOE HILLER
Manager